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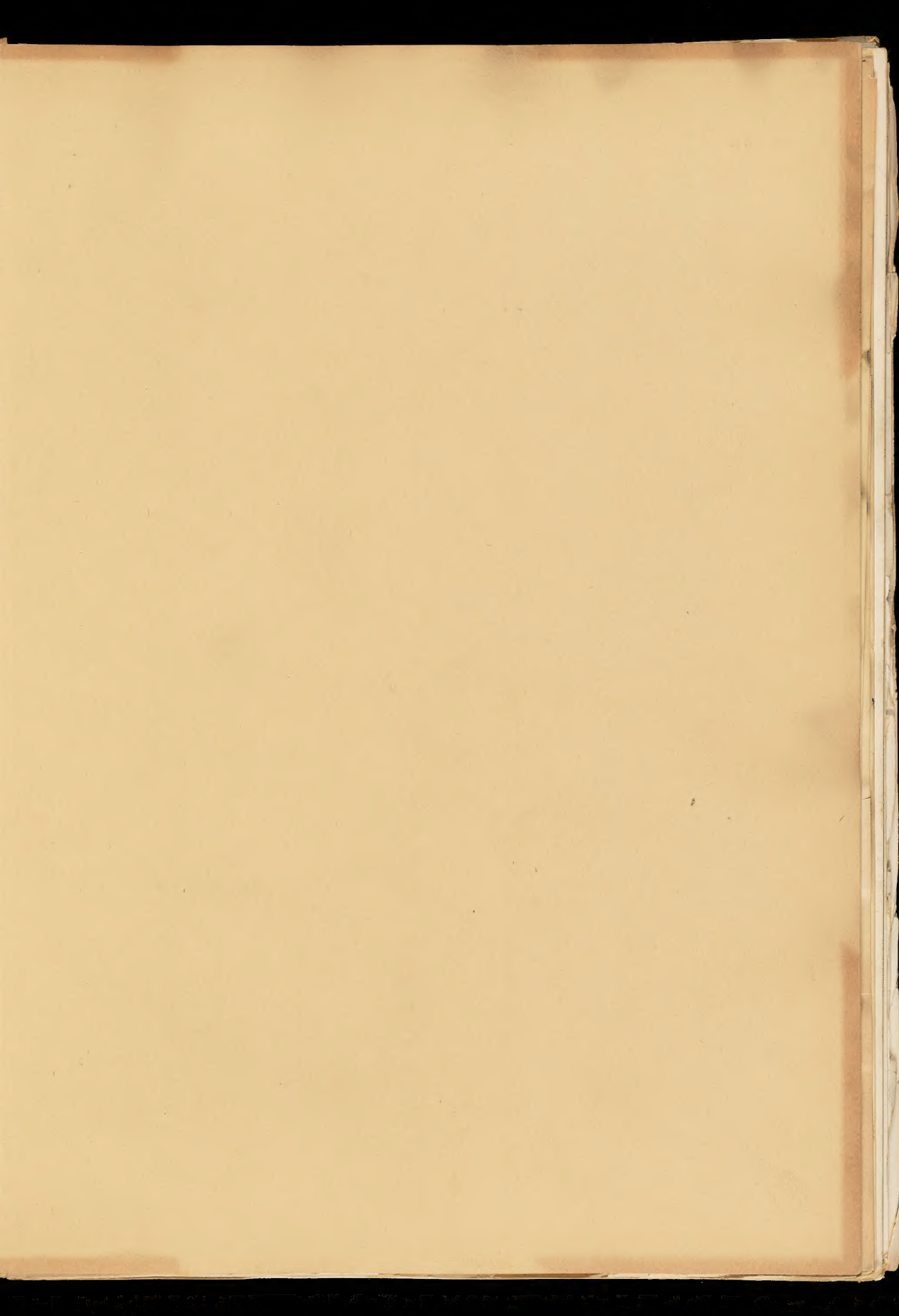
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NEW YORK













# MRS. LYDIG'S ART IS SOLD FOR \$363,355

*M. J. Herold 4-5-13*  
Flemish Tapestry of Sixteenth  
Century Brings Highest  
Price, \$41,080.

## 178 OBJECTS DISPERSED

Well Known Collectors and Dealers  
Engage in Spirited Bidding at  
Two Sessions.

With a grand total of \$363,355 for the 178 items, the Rita Lydig art collection was sold yesterday by the American Art Association in two sessions. In the afternoon the marbles, bronzes and other objects d'art were sold at the American Art Galleries, the total being \$157,905 for the 123 items. In the evening the paintings, tapestries, rugs and banners were sold in the ballroom of the Plaza Hotel and the proceeds were \$205,450 for the fifty-five items. Mr. Thomas E. Kirby presided as auctioneer at both sessions.

A feature was the sale of a Flemish tapestry of gold and silver thread, dating about 1510, which went to Duveen Brothers for \$41,080. This magnificent work represents the risen Christ and St. Mary Magdalen in the garden. Christ is standing to the right draped in a red cloak and holding a spade in his left hand, his right raised as though he were uttering the words, "Touch me not."

Another tapestry, Flemish, woven about 1510, representing a mythological subject, went to P. W. French & Co. for \$15,500. King Jonathan addresses two women and two men who stand at the right of the throne. At the left of the throne stands Lucrece. A Burgundian tapestry of about 1460, representing Frederick Barbarossa mounted on a white charger, was sold to Seligmann & Co. for \$15,500. Another Burgundian tapestry from Jean Grenier's atelier, woven about 1505, representing "Cavaliers and Woodcutters," went to Seligmann & Co. for \$10,000.

### \$11,300 for a Botticelli.

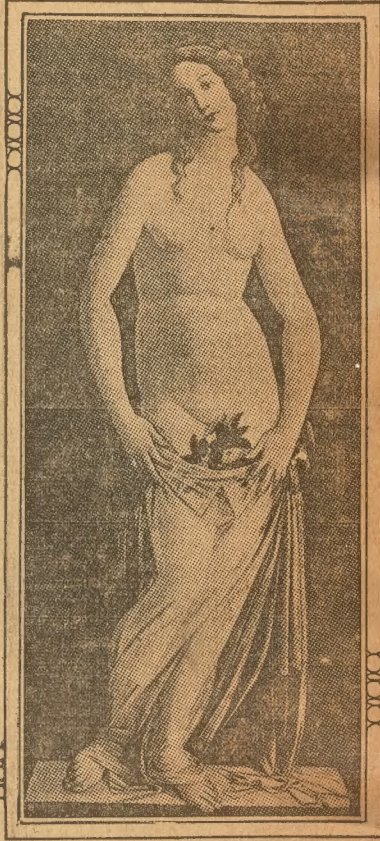
Of the paintings, the highest price was brought by Botticelli's "Venus," which went to Mr. F. Steinmeyer for \$11,300. The goddess stands on a marble base nude except for a diaphanous white drapery, which she holds with both hands so that it covers the lower part of her body and on the right falls in many fine folds to the floor.

Matteo di Giovanni's "Virgin and Child," a beautiful Siennese primitive, was sold to an anonymous bidder for \$10,500. Coello's "Portrait of a Noblewoman," known as "The Girl in Red," was bought by the Blakeslee Galleries for \$10,300. This is a full length figure of a thin faced but beautiful young woman, wearing a sixteenth century Spanish costume. "Portrait of the Infanta Margarita," by Mazo, who was the pupil and son-in-law of Velasquez, brought \$6,000, but the buyer's name was suppressed.

"Portrait of a Man," by Antonio Moro (Sir Anthony Moore), went to the Ehrlich



"MAN CARRYING A CHILD" BY  
POGGINI.



"VENUS," BY BOTTICELLI

Galleries for \$6,000. The same bidders paid \$5,200 for a companion picture, "Portrait of a Woman," by the same artist.

Two small paintings, studies by Tintoretto for his "Scene from the Legend of the True Cross," went to an anonymous connoisseur for \$2,000 each.

Of the rugs, a large one of the Ispahan type of the early Seventeenth century, went to Mr. V. Bengulat for \$5,900. The same buyer paid \$5,100 for an imperial Indian rug with a conventional sized flower design, woven about 1650.

A Spanish ecclesiastical banner of about the year 1700 went to an anonymous bidder for \$3,000. The entire hangings of a room of deep crimson velvet, Italian, Sixteenth century, went to Huber & Co. for \$7,700. The same buyers bought five other hangings for \$3,200.

Other important items of the evening sale, with the purchasers names and the prices were as follows:—

"Virgin and Child," by a Florentine artist;	
Knooder & Co.,	\$2,200
"Virgin and Child," by Sano di Pietro;	
anonymous	2,000
"Madonna and Child," by Nervgia di Bartolomeo;	
Seligmann & Co.,	2,400
"Portrait of a Cavalier in Armor," attributed to Strozzi;	
Huber & Co.,	1,300
Tapestry, "Triumph of the Innocents," Burgundian, about 1470;	
Huber & Co.,	2,500
Persian rug, seventeenth century;	
D. K. Kelekian	2,000
Ispahan rug, Seventeenth century;	
V. Bengulat	1,850

Ispahan rug, Seventeenth century;	
V. Bengulat	3,900
Ispahan rug, Seventeenth century;	
V. Bengulat	1,800
Ispahan rug, Seventeenth century;	
V. Bengulat	1,600
Ispahan rug, Seventeenth century;	
Mrs. C. C. Rumsey	1,150
Ecclesiastical banner, Spanish, Sixteenth century;	
Seligmann & Co.,	1,075
Ecclesiastical banner, Spanish, Sixteenth century;	
Seligmann & Co.,	1,125
Altar frontal, Italian, Sixteenth century;	
Huber & Co.	1,100
Velvet cope, Italian, Sixteenth century;	
Huber & Co.	1,300
Velvet cope, Italian, Fifteenth century;	
Huber & Co.	1,000
Cover in velvet brocade, Italian, Fifteenth century;	
V. Bengulat	1,325
Three pairs of curtains with lambrequins, Italian, Sixteenth century;	
Huber & Co.	1,650
Pair of curtains with lambrequins, Italian, Sixteenth century;	
Huber & Co.,	3,500
Three pairs of portieres, Italian, Sixteenth century;	
V. Bengulat	1,875
Two pairs of curtains with lambrequins, Italian, Sixteenth century;	
Huber & Co.	1,450

### \$10,700 for a Chest.

At the afternoon session the highest price was \$10,700, paid by P. W. French & Co. for an Italian walnut chest, or cassone, dating about the middle of the sixteenth century, profusely decorated with figures and ornaments in high relief. The chest is in the shape of a Roman sarcophagus, supported on four lion's feet and covered by a deep lid with a heavy hasp







and padlock in wrought iron. One of the relief designs shows Apollo slaying the sons of Niobe. The same bidders also paid \$3,600 for a pair of walnut chests, or cassoni, of the same period, decorated with coats of arms and scrolls of foliage and flowers.

Seligmann & Co., represented by Mr. Eugene Glaenzer, were heavy bidders, their most important purchases being a Hispano-Moresque lusted faience dish with mock Arabic inscriptions, made about 1430, for \$8,000. The dish is ornamented in pale blue, dark blue and gold lustre on a cream colored ground, and in the middle is a roundel containing a star pattern. They paid \$7,700 for a marble relief "Madonna and Child" by Fiesole, showing the Virgin in profile turned toward the left, with her hands folded in adoration of the sleeping Child; \$7,600 for a "Madonna and Child" attributed to Andrea della Robbia, showing in high relief the Virgin carrying on her left arm the nude Christ while with her right arm she gently supports His body; and \$5,500 for a woode image of "King Clotaire and an Attendant," by a French artist of about the year 1500, which was part of a large group forming a single unit in an altar piece dedicated to St. Eloi, the king attired in a long gown. This latter piece is from the Church of St. Eloi, at Recoloses, France.

#### Small Statuette Brings \$8,000.

Duveen Brothers paid \$8,000 for a small bronze statuette, "Man Carrying a Child," after the manner of Domenico Poggini, and dating to about the middle of the sixteenth century. It is a full length nude figure of a tall man of muscular build with a massive throat, striding. He carries a child on his shoulder. The same firm paid \$5,600 for two candlesticks by Jacopo Sansovino, in the forms of children, nude except for scarfs wound round their waists, who carry candle sockets shaped like baskets on their shoulders.

P. W. French & Co. paid \$3,100 for "Madonna Adoring the Child, with an Angel," in terra cotta high relief, in the style of Andrea della Robbia. J. & I. Goldschmidt paid the same price for a bronze statuette, "Wrestling Women," by a Flemish artist of the sixteenth century.

Among the private buyers Mr. E. Valentine bought an Italian two handled majolica vase, of the first half of the fifteenth century, for \$5,000. This vase, of reddish clay, has a full rounded body with cylindrical neck and twisted handles. Mr. T. L. Platt paid \$3,000 for a pair of dolphin handled vases of enameled terra cotta, from the atelier of the Della Robbias, dating about 1500, and \$1,400 for a "Madonna and Child," in high relief stucco, polychrome and gilded Italian, from the first half of the fifteenth century. Mr. Mortimer L. Schiff bought several items, including an Italian white marble basin, of the sixteenth century, in the form of a child's sarcophagus, for \$1,200. Mr. D. W. Walker paid \$2,000 for a bronze inkstand in the form of a casket, Paduan fifteenth century. Mr. D. H. Farr, \$3,100 for a bronze statuette, "Hercules and the Arcadian Stag," by Giovanni da Bologna.

Mr. Enrico Caruso paid \$900 for a colored stucco relief, "Madonna and Child with St. John," Florentine fifteenth century, and \$575 for a bronze statuette, "Satyr, After the Antique," Italian of the sixteenth century.

Other articles selling for more than \$500, with the purchaser's name and the price, were as follows:—

Porcelain jardiniere, Chinese, Ming dynasty; anonymous bidder.....	\$500
Porcelain jardiniere, Ming dynasty; Mr. Potter Palmer, Jr. ....	500
Porcelain jardiniere, Ming dynasty; Mr. Mortimer Schiff .....	500
Lusted faience apothecary jar, Valencia, 1400; Mr. D. W. Walker.....	1,300
Lusted faience jar, Valencia, 1450-1475; Bohler & Steinhilber.....	600
Wood reliquary, French, thirteenth century; Seligmann & Co.....	\$800

## Botticelli's Famous "Venus," the Most Highly Prized Painting in Collection, Goes for \$11,300.

Copper crucifix, Rhenish, twelfth century; Seligmann & Co.....	3,100
Table ornament, horse, German, sixteenth century; Bohler & Steinhilber.....	1,800
Table ornament, horse, German, sixteenth century; Mr. D. N. Walker.....	600
Table ornament, lion, German, sixteenth century; J. & T. Goldschmidt.....	2,200
Table ornament, goat, German, sixteenth century; Bohler & Steinhilber.....	1,200
Table ornament, hen, German, sixteenth century; J. & T. Goldschmidt.....	2,700
Table ornament, horse, German, sixteenth century; J. & I. Goldschmidt.....	2,700
Marble statue, "A Youth," by a follower of Michael Angelo; A. F. Huber & Co.....	1,700
Alabaster "Crouching Venus," Giovanni da Bologna; A. F. Huber & Co.....	1,700
Terracotta relief, "Madonna of the Lilies;" Seligmann & Co.....	2,400
Stucco relief, "Madonna and Child;" A. F. Huber & Co.....	750
Stucco, "Madonna and Child;" Mr. J. T. Pratt.....	1,200
Statuette, "Margas," Fifteenth century; P. W. French & Co.....	625
Statuettes, "Two Satyrs Playing Ball;" P. W. French & Co.....	1,026
Statuette, "A Youth," Francesco da Sant'Agata; P. W. French & Co.....	1,400
Statuette, ("Anatomical Figure," (W. A. Rosenbaum.....	675
Statuette "Venus at the Bath;" M. D. W. Walker.....	650
Boxwood "Adam and Eve," German, sixteenth century; Seligmann & Co.....	3,800
Statuette, "Borghese Warrior;" anonymous.....	3,000
Two walnut armchairs, Florentine, sixteenth century; Seligmann & Co.....	900
Two small folding chairs, French, seventeenth century; Mrs. N. C. Scovill.....	800
Four gilt bronze processional lanterns, Venetian; Huber & Co.....	1,480
Long walnut seat, sixteenth century; Mrs. Amory Carhart.....	1,500
Walnut table, Italian, tenth century; Miss Elsie de Wolfe.....	575
Walnut table, Florentine, sixteenth century; Duveen Brothers.....	1,700
Two lamps, Italian renaissance; Mr. J. T. Pratt.....	1,200

Among those present at the afternoon sale were Mr. Potter Palmer, Jr.; Mrs. James Speyer, Mr. Arthur B. Davies, Miss Elsie de Wolfe, Mr. Thomas B. Charles, Dr. W. R. Valentine, Mr. Alexander Morton, Mr. Enrico Caruso, Mrs. Reginald De Koven, Mr. Mortimer Schiff, Miss Mercedes De Acosta, Miss Elizabeth Marbury, Mrs. George T. Bliss and Mrs. Horace Harding.

## LYDIG COLLECTION BRINGS \$363,355

*Inquirer* *Chile*  
Feature of Sale Was Flemish Tapestry of About 1510 at \$41,080 4-5-13

Walnut Chest Goes for \$10,700 at Auction of American Art Association

From The Inquirer Bureau.  
NEW YORK, April 4.—With a grand total of \$363,355 for the 178 items, the

Rita Lydig art collection was sold today by the American Art Association in two sessions. In the afternoon the marbles, bronzes and other objects d'Art were sold at the American Art Galleries, the total being \$157,905 for the 123 items. In the evening the paintings, tapestries, rugs and banners were sold in the ballroom of the Plaza Hotel and the proceeds were \$205,450 for the 55 items.

The feature of the sale was a Flemish tapestry of gold and silver thread dating about 1510, which went to Duveen Brothers for \$41,080. This magnificent work represents the risen Christ and St. Mary Magdalene in the Garden. Christ is standing on the right draped in a red cloak and holding a spade in his left hand, his right raised as though he were uttering the words "Touch me not."

Another tapestry, Flemish woven, about 1510, representing a mythological subject, went to P. W. French & Co., for \$15,500.

A Burgundian tapestry of about 1460 representing Frederic Barbarossa, mounted on a white charger, was sold to Seligmann & Co. for \$15,500. Another Burgundian tapestry from Jean Greniers' Atelier, woven about 1510, representing "Cavaliers and woodcutters" went to Seligmann & Co. for \$10,000.

At the afternoon session the highest price was \$10,700, paid by P. W. French & Co., for a walnut chest or cassone dating about the middle of the sixteenth century, profusely decorated with figures and ornaments in high relief. The same bidder also paid \$8600 for a pair of walnut chests or easoni of the same period, decorated with coats of arms and scroll of foliage and flowers.

Seligmann & Co., represented by Eugene Glaenzer, were heavy bidders, their most important purchases being a Hispano-Moresque lusted faience dish with mock Arabic inscriptions, made about 1430, for which they paid \$8000.

This firm paid \$7700 for a relief "Madonna and Child," by Mion da Fiesole; \$7600 for a "Madonna and Child" attributed to Andrea Della Robbia, and \$5500 for a wooden image of "King Clotaire and an Attendant," by a French artist of about the year 1500.

Duveen Brothers paid \$8000 for a small bronze statuette, "Man Carrying a Child," after the manner of Domenico Poggini and dating to about the middle of the sixteenth century. The same firm paid \$5600 for two candlesticks by Jacopo Sansovino.

P. W. French & Co. paid \$3100 for "Madonna Adoring the Child with an Angel," in terra cotta high relief in the style of Andrea della Robbia.

J. & I. Goldschmidt paid the same price for a bronze statuette, "Wrestling Women," by a Flemish artist of the sixteenth century.

Among the private buyers A. Valentine bought an Italian two-handed majolica vase of the first half of the fifteenth century for \$5000; this vase of reddish clay has a full rounded body with cylindrical neck and twisted handle.

T. L. Platt paid \$3000 for a pair of dolphin handle vases of enamel terra cotta from the Atelier of the Della Robbias, dating about 1500, and \$1400 for a "Madonna and Child" in high relief stucco, polychrome and gilded Italian, from the first half of the fifteenth century.

Enrico Caruso was a buyer, paying \$900 for a colored stucco relief, "Madonna and Child with St. John," Florentine, fifteenth century, and \$575 for a bronze statuette, "Satyre After the Antique," Italian, of the sixteenth century.

The more important sales were as follows:

Lusted Science Apothecary jar, Valencia, 1400; D. W. Walker.....	\$1300
Wood reliquary, French, thirteenth century; Seligmann & Co.....	\$3800
Copper crucifix, Rhenish, twelfth century; Seligmann & Co.....	\$3100







Four table ornaments, sixteenth and seventeenth centuries, from \$1200 to \$2700. Marble statue, "A Youth," by a follower of Michael Angelo, A. F. Huber & Co., \$1700.

Alabaster, "Crouching Venus," Giovanni da Bologna, A. F. Huber & Co., \$1700. Terra cotta relief, "Madonna and the Lily," Seligmann & Co., \$2400. Stucco, "Madonna and Child," J. C. Pratt, \$1200.

Statuette, "Two Satyrs Playing Ball," P. W. French & Co., \$1025.

Statuette, "A Youth," Francesco da Sant'Atata, P. W. French & Co., \$1400.

Statuette, "The Borghese Warrior," Italian, sixteenth century, anonymous, \$3000.

Borwood, "Adam and Eve," German, sixteenth century, Seligmann & Co., \$3800.

Other important items of the evening sale with the purchaser's name and the prices were as follows:

"Virgin and Child," by a Florentine artist, Knoedler & Co., \$2200.

"Virgin and Child," by Sans di Pietro, anonymous, \$2000.

"Madonna and Child," by Nerodia di Bartholomew, Seligmann & Co., \$2400.

"Portrait of a Cavalier in Armor," attributed to Struzzi, Huber & Co., \$1300.

Tapestry, "Triumph of the Innocence," Burgundian, about 1470, Huber & Co., \$2500.

Persian rug, seventeenth century, D. K. Kelekian, \$2000.

Five Isphahan rugs, seventeenth century, from \$1950 to \$3900.

Velvet cupe, Italian, sixteenth century, Huber & Co., \$1300.

Velvet cupe, Italian, fifteenth century, D. K. Kelekian, \$1000.

Pair of curtains with lambrequins, Italian, sixteenth century, Huber & Co., \$3500.

## THE LYDIG SALE.

Paintings, Tapestries, Hangings, Rare

Old Bronzes, and Other Art Treasures Bring a Total of \$362,555.

Yesterday afternoon and evening in the presence of many excited bidders and on-lookers, the collection assembled by Mrs. Philip Lydig was sold at auction. This means the dispersal of a comparatively small but valuable and exceptionally homogeneous collection. The afternoon session was held at the American Art Galleries, Madison Square South, and the total receipts amounted to \$157,105. In the evening, at the Plaza, when Mrs. Lydig's twelve rare paintings were sold, the larger sum of \$205,405 was realized.

P. W. French & Co. paid the record price of the afternoon session, \$17,700 for a sixteenth century walnut cassone, decorated richly in high relief. Two other cassones, also late Renaissance, went to the same firm for \$8,600. They were also successful bidders for a bronze statuette and a fifteenth-century terra-cotta medallion which went for \$1,400 and \$3,100, respectively.

The rare old bronzes which are so much in demand, and also so difficult to obtain at the present time, brought high prices. Man Carrying a Child, attributed to Domenico Poggin, went to Duveen & Co. for \$8,000. Seligman & Co. bought a number of treasures, including a lusted faience dish for \$8,000, a relief Madonna and Child, attributed to Mino da Fiesole, \$7,700; a Madonna and Child, attributed to Della Robbia, \$7,600; and a carved, wooden figure of King Cloaire and an Attendant, for \$5,500.

The record price of the sale was given for one of the beautiful tapestries, the

Flemish tapestry, known as the Noli Me Tangere, one of the rarest examples of Flemish weaving at its highest point of development. For this Duveen Bros. paid \$41,000. Two of the other tapestries, a Flemish and an old Burgundian example, went to P. W. French & Co. and J. Seligman for \$15,500 each. The other tapestries, both Burgundian, went to J. Seligman for \$10,000, and Huber & Co. for \$2,200.

Mrs. Lydig's twelve rare paintings were bought by the following purchasers: The Botticelli Venus by F. Steinmeyer for \$11,300. A late fifteenth century Florentine Virgin and Child, by Knoedler & Co. A Virgin and Child by Di Giovanni, by Rudert (agent) for \$10,500. The next highest price for the paintings was paid by the Blakeslee Galleries for Coello's full-length portrait of a noblewoman which was sold to them for \$10,300. Other paintings which went for more than \$5,000 were two fine portraits by Antonio Moro, one of a woman, and the other of a man, the first going for \$6,000, and the other for \$5,200. W. Seaman (agent) bid six thousand dollars for the Infanta Margarita by Martinez.

Of the six remaining paintings, a late fifteenth century Florentine Virgin and Child went to Knoedler & Co. for \$2,200, a Madonna and Child by Landi to J. Seligman for \$2,400, a Virgin and Child by Di Pietro to an agent for \$2,000, and the two small decorative panels by Tintoretto went to W. W. Seaman for \$2,000 each. Huber & Co. paid for a portrait of a cavalier in armor \$1,300.

The total sum paid for the tapestries, excluding the very exceptional Flemish example in such unusually good condition, was \$43,500. J. Seligman bought two of the Burgundian tapestries for \$15,500 and \$10,000 respectively, while P. W. French & Co. paid \$15,500 for a Flemish tapestry and Huber & Co. paid \$2,500 for a Burgundian. This firm also paid \$7,700 for the old Italian velvet hangings.

The average prices paid for rugs, pottery, and other objects, all illustrating the collector's distinction of taste, were good. Enrico Caruso paid \$900 for a fifteenth century stucco relief, fifteenth century Italian, Madonna and Child, with St. John, and \$575 for a bronze statuette.

## LYDIG ART SALE

TOTALS \$362,555

High Prices Rule When Treasures Collected by Society Woman Go Under Hammer.

### BIDDING MOST SPIRITED

Great "Noli Me Tangere" Tapestry Brings \$41,000, Top Price of Sale—Botticelli's Venus Takes \$11,300.

A large crowd turned out in force yesterday afternoon and evening at the sale of the art collection made by Mrs. Philip Lydig, who is now in a sanatorium in Rochester, Minn., recovering from an operation.

At the afternoon session objets d'art were offered in the American Art Galleries, in Madison Square South, while in the evening paintings were offered in the grand ballroom of the Plaza Hotel.

Thomas E. Kirby, who conducted the sale, asserted that it was the greatest ever held, because it was "the greatest lot of art treasures ever sold."

The total receipts at the afternoon session were \$157,105. The evening's total was \$205,450, making the total receipts for the sale \$362,555.

### High Prices Ruled.

The top price at the afternoon session was \$17,700, paid by P. W. French & Co. for a walnut chest, or cassone of the sixteenth century—a remarkably fine example of the late Renaissance type, said to be from the workshop of Tatti, in Rome. The chest was profusely decorated with figures and ornaments in high relief and was in the form of a Roman sarcophagus, supported on four lion feet and covered by a deep lid, with a heavy hasp and padlock in wrought iron.

The same firm gave \$8,600 for a pair of walnut chests of the same period. The firm also paid \$3,100 for a high relief enamelled terra cotta medallion of the fifteenth century entitled "Madonna Adoring the Child, with an Angel." It was formerly in the Molinier collection in Paris. They gave also \$1,400 for a



THE BOTTICELLI "VENUS."

Which brought \$11,300 at the sale of Mrs. Philip Lydig's art treasures.





Youth," a bronze statuette by Francesco Da Sant' Agata.

There was brisk bidding for a bronze statuette entitled "Man Carrying a Child," attributed to Domenico Poggini. It was finally knocked down to the Duveens for \$8,000. A similar figure is in the collection of the late J. P. Morgan. The same buyers gave \$7,600 for "Two Candlesticks in the Form of Putti" (bronze statuettes) and \$1,700 for a Florentine walnut table of the sixteenth century.

Seligman & Co. paid \$8,000 for a lustred faience dish with mock Arabic inscriptions ornamented in pale and dark blue and gold lustre on a cream colored ground. The Seligmans also bought for \$7,700 a half-length relief marble of "Madonna and Child," by Mino da Fiesole, who died in Florence in 1484. For another "Madonna and Child," done in terra cotta and attributed to Della Robbia, they gave \$7,600; also \$5,500 for a carved wooden figure of "King Clotaire and an Attendant," from the altar piece of St. Eloi, in a church at Recluses, France.

#### Caruso a Purchaser.

Enrico Caruso gave \$900 after a spirited bidding bout for a middle relief colored stucco of the "Madonna and Child with St. John," by an Italian artist of the fifteenth century. He also gave \$575 for a bronze statuette, "Satyr, After the Antique," by an Italian artist.

Other art objects that brought more than \$2,000 were: "The Borghese Warrior," sold to R. H. Lornenz for \$3,000; two carvings, "Adam and Eve," to the Seligmans, \$3,800; a two-handled majolica vase, to E. Valentine, \$5,000, and a silver gilt table ornament in the form of a lion to J. & I. Goldschmidt, \$2,200.

Those present at the afternoon session included Miss Mercedes de Acosta, Mrs. Lydig's sister; Mrs. Horace Harding, Mrs. James Speyer, Miss Elsie De Wolfe, Mrs. George F. Baker, jr., Mrs. George T. Bliss and Mrs. Reginald De Koven.

#### Paintings Bring High Prices.

In the evening there were twelve paintings sold. Of these, Botticelli's "Venus" brought the top price, \$11,300. It was bought by F. Steinmyer. The next highest price was \$10,500 for Giovanni's "Virgin and Child," sold to Rudert as agent. The Blakeslee Galleries gave \$10,300 for Coello's "Portrait of a Noblewoman."

There was keen competition for the great Flemish tapestry, "Noi Me Tangere." The first bid was \$25,000. In less than three minutes it ran up to \$40,000, and it was knocked down a minute later to the Duveens for \$41,000, J. Seligman being the underbidder. The composition represents the risen Christ and Saint Mary Magdalen in the garden. P. W. French gave \$15,500 for another tapestry, a mythological subject, and Mr. Seligman paid the same price for a Burgundian tapestry, "Frederick Barbarossa."

Prices of the principal items sold were as follows:

#### PAINTINGS.

Title and artist.	Buyer and price.
"Venus," Botticelli; F. Steinmyer.....	\$11,300
"Virgin and Child," Florentine (about 1475); Knoedler & Co.....	2,200
"Virgin and Child," Di Pietro; Rudert (agent).....	2,000
"Virgin and Child," with SS. Bernardino and Catherine of Siena," Di Giovanni; Rudert (agent).....	10,500
"Madonna and Child," Landi; J. Seligman.....	2,400
"Scene from the Legend of the True Cross," Tintoretto; W. W. Seaman (agent).....	2,000
"Scene from the Legend of the True Cross," Tintoretto; W. W. Seaman (agent).....	2,000

"Portrait of a Cavalier in Armor," Huber & Co.....	1,300
"Portrait of a Man," Sir Anthony Moore; Ehrlich Galleries.....	6,000
"Portrait of a Woman," Sir Anthony Moore; Ehrlich Galleries.....	5,200
"Portrait of a Noblewoman," Coello; Blakeslee Galleries.....	10,300
"The Infanta Margarita," Martinez; W. W. Seaman (agent).....	6,000

#### TAPESTRIES.

Calalogue No.	
136—Flemish; Duveen Brothers.....	\$41,000
137—Burgundian; J. Seligman.....	10,000
138—Flemish; P. W. French & Co.....	15,500
139—Burgundian; J. Seligman.....	15,700
140—Burgundian—Huber & Co.....	2,600
141—East Persia, Ispahan; D. Kelekian & Co.....	2,000
142—East Persia, Ispahan; Vital Benguiat.....	5,900
143—East Persia, Ispahan; Vital Benguiat.....	1,850
144—East Persia, Ispahan; Vital Benguiat.....	3,900
145—East Persia, Ispahan; Vital Benguiat.....	1,800
146—East Persia, Ispahan; Vital Benguiat.....	1,600
147—East Persia, Ispahan; Mrs. Rumsey.....	1,150
148—India, Imraya; Vital Benguiat.....	5,100
149—Italian velvet hangings; Huber & Co.....	7,700

## HIGH PRICES PAID FOR MRS. LYDIG'S ART

*Sum 4-5-*  
Social World Out in Force to  
Bid for Her Unusual  
Treasures.

### TAPESTRY GOES AT \$41,000

**\$11,300 for Botticelli Venus,  
and Walnut Chest Fetches  
\$10,700.**

The eagerly awaited sale of Mrs. Philip Lydig's art collection gave both the social and the art worlds a full day yesterday. It began with a matinee session at the American Art Association rooms, where the porcelains, bronzes and furniture were sold for a total of \$157,105.

Then the scene shifted in the evening to the ballroom of the Plaza Hotel, where all the characters reappeared, after a proper change of costume, to witness the selling of the Botticelli Venus, the Moro portraits and the wonderful tapestries and hangings. This was finally accomplished, Mr. Kirby still presiding as auctioneer, and \$205,450 was added to the totals, making \$362,555 in all for the collection.

Although the figures appear to be large, some disappointment was expressed by the experts present at the figures, and the remark was frequently heard that the picture part of the collection would have sold better in Paris. It was thought there were too few of such collections in this country to have formed a cult for such rare paintings by masters with unfamiliar names, and as a matter of fact most of the bidding came from the dealers.

The best price of the evening was \$41,000, paid by Duveen Bros. for the famous "Noi Me Tangere" tapestry, which represents the risen Christ and

Mary in the garden. This tapestry, which was formerly in the Spitzer collection, represents the Flemish weaving at its highest development.

The Botticelli Venus came from the Ferroni Palace in Florence, and subsequently lay hidden away for years in an English country house, so that few modern critics knew of it until Crowe and Cavalcaselle unearthed it. It sold last night to Mr. Steinmeyer for \$11,300.

The beautiful "Virgin and Child, With S.S. Bernardino and Catherine of Siena," by Di Giovanni, sold to Mr. Rudert for \$10,500; the Moro portraits sold to the Ehrlich Galleries for \$6,000 and \$5,200, respectively; and the Blakeslee Gallery bought the Coello for \$10,300.

The list of the principal evening sales, with title, purchaser and price follows:

"Venus," Sandro Botticelli; Mr. Steinmeyer.....	\$11,300
"Virgin and Child," Florentine. Knoedler & Co.....	2,200
"Virgin and Child," Sano di Pietro; Mr. Rudert, agent.....	2,000
"Virgin, Child and Saints," Matteo di Giovanni; Mr. Rudert, agent.....	10,500
"Madonna and Child," Narciso de Bartolomasso Landi; Seligman & Co.....	2,400
"Legend of the Cross," Tintoretto (2); W. Seaman, agent.....	4,000
"Cavalier in Armor," Bernardo Strozzi (attributed); Huber & Co.....	1,300
"Portrait of a Man," Antonio Moro; Ehrlich Galleries.....	6,000
"Portrait of a Woman," Antonio Moro; Ehrlich Galleries.....	5,200
"Portrait of a Nobleman," Coello; Blakeslee Galleries.....	10,300
"Infanta Margarita," Mazo; W. W. Seaman, agent.....	6,000
"Noi me Tangere," tapestry; Duveen Bros.....	41,000
Burgundian tapestry, "Cavalier and Woodcutters"; Seligman Bros.....	10,000
Flemish (1510) tapestry; P. W. French & Co.....	15,700
Burgundian (1460) tapestry, "Frederick Barbarossa"; Seligman & Co.....	15,500
Burgundian tapestry, "Triumph of the Innocents"; Huber & Co.....	2,500
Ispahan rug; D. Kelekian.....	2,000
Ispahan rug; Vital Benguiat.....	5,900
Ispahan rug; Vital Benguiat.....	1,850
Ispahan rug; Vital Benguiat.....	3,900
Ispahan rug; Vital Benguiat.....	1,800
Ispahan rug; Vital Benguiat.....	1,600
Ispahan rug; Mrs. Rumsey.....	1,150
Indian rug (about 1630); V. Benguiat.....	5,100
Armenian stole; Huber & Co.....	625
Italian cope, sixteenth century; Huber & Co.....	1,300
Italian cope, fifteenth century; D. Kelekian.....	1,000
Crimson velvet hangings, Huber & Co.....	3,200
Crimson velvet hangings of the Lydig music room; Huber & Co.....	7,700

At the afternoon session there was every outward manifestation that something important was taking place. Before the doors of the galleries on Madison Square South there was a crush of all that is the latest in the way of motor cars, and in the lobbies stood groups of women fashionably attired, but inclined to tears, who had neglected to secure admission cards in advance and hence had been denied at the entrance. Inside even the standing room was completely occupied.

Among the standees was no less a personage than Enrico Caruso, who arrived late. Mr. Caruso failed to obtain a seat, but managed to secure two of Mrs. Lydig's wonderful little bronzes. He bid upon still another, a Gladiator after the manner of Domenico Poggini, and thought he had secured it at \$625. But there were two bidders, and the technicalities of the auction required it to be put up again, when it sold to Hugo Blumenthal for \$725.

Among the other notables present were Mrs. James Speyer, Dr. William





R. Valentiner, whose friends were congratulating him upon his recent "find" of a Rembrandt: Miss Mercedes de Acosta, Mrs. George T. Bliss, Mrs. Horace Harding, Mr. and Mrs. V. Everitt Macy, T. B. Clarke, Alexander Morten, A. B. Davies, the painter, who made some purchases; Miss Elizabeth Marbury, Mrs. Reginald De Koven, Mrs. Willy Douglass, Mrs. George Blumenthal, Mrs. Amory Carhart and Mrs. Storrs-Wells.

The highest price of the session was \$10,700, paid by French & Co., for a walnut cassone, or chest, of a late Renaissance type, thought to have come from the Tatti workshop in Rome. It was profusely carved in high relief, the incurving sides of the lower part of the chest being decorated with a relief of Apollo slaying the sons and daughters of Niobe. French & Co. purchased two other walnut cassoni of the same period for \$8,600.

The selling of the bronze statuettes aroused great interest and no one was willing to venture a guess in advance as to what they would bring. They are so rare that it was feared no public would be found to appreciate them.

Duveen Bros. bought the "Man Carrying a Child," by Domenico Poggini, for \$8,000, which was the top figure for the statuettes. The figure is similar to one in the J. Pierpont Morgan collection, which was attributed to Poggini by Dr. Bode. Duveen Bros. also purchased two bronze candlesticks in the form of putti, by Jacopo Sansovino, for \$5,600. The "Wrestling Women," by a Flemish sculptor, was sold to S. Goldschmidt for \$3,100, and D. H. Farr bought the "Hercules and Stag," by Giovanni da Bologna, for \$3,100.

Seligman & Co. purchased the King Clotaire and Attendant by a French woodcarver of 1500 for \$5,500, and for the quaint figures in boxwood of Adam and Eve, supposedly by Konrad Meit, they paid \$3800. They bought the Madonna and Child, in marble, middle relief, which Dr. Valentiner attributes to Mino da Fiesole (1450), for \$7,700; the Madonna and Child by Andrea della Robbia for \$7,600; a Madonna of the Lilies Suckling the Child, by a late fifteenth century Florentine artist, who worked in the della Robbia studios, for \$2,400; a small oblong reliquary of French Limoges, eighteenth century, for \$3,800; an archaic small Rhenish crucifix in enamels for \$3,100, and a lustred Faience dish with mock Arabic descriptions, fourteen inches in diameter, for \$3,000. It was ornamented in pale blue, dark blue and gold lustre, and dated from the first period of Hispano-Moresque ware.

Other sales were: A large two handled majolica vase, fifteenth century, to E. Valentine, for \$5,000; a table ornament in silver gilt of a prancing horse, to Bohler & Steinmeyer, for \$1,800; another in the form of a lion, to J. & I. Goldschmidt, for \$2,200; another, a prancing goat, to Bohler & Steinmeyer, for \$1,200; a jumping horse in silver gilt, to J. & I. Goldschmidt, for \$2,700; a marble youth by a pupil of Michelangelo, to D. F. Huber & Co., for \$1,700; Crouching Venus, by Giovanni da Bologna, to Huber & Co., for \$1,700; Madonna and Child, with Angel, by Buglioni, to P. W. French & Co., for \$3,100; pair of dolphin handled vases by the della Robbias to J. T. Pratt for

\$3,000; Madonna and Child (to J. T. Pratt for \$1,400; white marble basin, to Mortimer Schiff for \$1,000; bronze inkstand in casket form, to D. W. Walker, \$2,000; two walnut Savonarola chairs, to Seligman & Co., for \$900; two small seventeenth century chairs, to Mrs. N. C. Scovill for \$800; four gilt processional lanterns, to Huber & Co., for \$1,430; walnut seat, to Mrs. Amory Carhart; walnut table, Duveen Bros., \$1,700, and an Italian doorway, to Huber & Co., for \$1,050.

*Am. Art News* 4-12-13

## RITA LYDIG SALE.

The sales of the so-called Rita Lydig art collections, which occurred Friday afternoon and evening of last week, after the ART NEWS had gone to press, were almost unique in the history of New York art auctions, as they partook of the character and atmosphere of art business and social gatherings. Dealers, artists and men and women prominent in Society jostled and rubbed elbows with each other at the afternoon session at the American Art Galleries, and again mingled, with more space and air, at the evening session in the Plaza ballroom. There was, for several obvious reasons, much curiosity, both in the social and art trade worlds, regarding this sale, and, quite naturally, numberless rumors and stories regarding its cause, the method of its management, etc. The dailies, always eager for sensation had "played it up" for weeks in advance, and so the sale became more than an incident—and was an event.

The personalities of the sellers, for Capt. and Mrs. Lydig have long been prominent in Society and as art collectors, the well-remembered fact that the late Stanford White had largely designed their handsome residence in East 52 St., and had had much to do with its furnishing and appointments, the known taste, especially in Gothic and Renaissance art, of Mrs. Lydig, inherited from her Spanish ancestors, and lastly, her illness and absence which gave a pathetic touch to the sale, all combined to make it memorable.

Was the sale successful? That's another question. The dealers who were out in force, especially those or their representatives who had sold, here or abroad, most of the pictures and art objects, were the chief supporters and largest buyers, many of them securing no one knows whether at a profit or loss but themselves, and they won't tell, the very pictures and art objects they had disposed of to the Lydigs.







## THE NEW MOON,

By George H. Bogert.

In combined art sale at Plaza Hotel, and while some high figures were reached, especially for the tapestries and bronzes, terra cottas and wood carved figures, the textiles sold as a rule, to Mr. Vitall Benguiat, who had sold them in turn to the Lydigs, brought comparatively low sums. It was a curious study this sale, one whose full and inside story may some day be told, but cannot be related here and now.

### (First Session.)

The upstairs large gallery of the American Art Association, 6 East 23 Street, was filled to overflowing when Mr. Thomas E. Kirby began the afternoon sale of art objects Friday afternoon, April 4, and the crowds kept coming all during the session, only to be turned away, for lack of room. The curiosity and excitement were reminiscent of the Marquand sale of some years ago. Mondaines of note; Caruso, the tenor, who was buyer, player folk, club members, artists and collectors, and above all dealers, faced the auctioneer when he began the sale, with that familiar, telling voice, which has won him as large a fortune as has Caruso's velvety tones. At this afternoon session of the sale \$157,105 was the total. The highest figure was \$10,700, paid by P. W. French & Co., for a XVI century Cassone, and the same buyers paid \$8,000 for a pair of the same wedding chests.

The story of the sale in detail is told in the list which follows, and which gives the title of the article, the buyer's name when obtainable, and the price brought.

Chinese Pottery Bowl, Ming Dynasty (1368-1643), P. I. McCullah.....	\$ 125
Chinese Pottery Vase, Ming Dynasty (1368-1643), P. J. McCullah.....	150
Chinese Glazed Pottery Vase, T'ang Dynasty (618-907), Potter Palmer, Jr.....	350
Chinese Glazed Pottery Vase, T'ang Dynasty (618-907), Seaman (agt.).....	375
Chinese Porcelain Jardiniere, Ming Dynasty (1573-1619), Seaman (agt.).....	500
Chinese Porcelain Jardiniere, Ming Dynasty (1573-1619), Seaman (agt.).....	500
Chinese Porcelain Jardiniere, Ming Dynasty (1522-1566), Potter Palmer, Jr.....	500
Chinese Porcelain Jardiniere, Ming Dynasty	

(1522-1566), M. Schiff.....	500
Chinese Porcelain Jardiniere, Ming Dynasty (1522-1566), C. J. Charles.....	425
Glazed Pottery Vase, Mesopotamian (14th Century), Bernet (agt.).....	475
Glazed Pottery Vase, Mesopotamian (14th Century), Bernet (agt.).....	475
Hispano-Moresque Lustred Faience Dish with Mock Arabic Inscriptions (1400-1430), J. Seligmann.....	8,000
Hispano-Moresque Lustred Faience Apothecary Jar with Mock Arabic Inscriptions (1400-1431), D. W. Walker.....	1,200
Hispano-Moresque Lustred Faience Apothecary Jar (1451-1475), F. Steinmeyer.....	600
Florentine Two-Handled Majolica Vase (15th Century), E. Valentine.....	5,100
Florentine Majolica Apothecary Jar (14th Century), D. H. Farr.....	180
Faenza Majolica Apothecary Jar (16th Century), P. W. French & Co.....	130
Urbino Majolica Plate (16th Century), Henry French Limoges Reliquary (13th Century), J. Seligmann.....	3,800
German Rhenish Crucifix (12th Century), J. Seligmann.....	3,100
German Table Ornament, Horse (Late 16th Century), F. Steinmeyer.....	1,800
German Table Ornament, Horse (Late 17th Century), D. W. Walker.....	600
German Table Ornament, Lion (Late 16th Century), J. & S. Goldschmidt.....	2,200
German Table Ornament, Goat (Late 16th Century), F. Steinmeyer.....	1,200
German Table Ornament, Hen (17th Century), J. & S. Goldschmidt.....	1,200
German Table Ornament, Horse (17th Century), J. & S. Goldschmidt.....	2,710
German Oval Boxes, Pair (18th Century), M. Schiff.....	300
Italian Brass Sanctuary Lamp (18th Century), Huber & Co.....	160
Italian Marble Relief, "Madonna and Child," by Fiesola, J. Seligmann.....	7,700
Marble Statue, "A Youth," by a follower of Michael Angelo, Huber & Co.....	1,700
Marble Statue, "Crouching Venus," by G. Da Bologna, Huber & Co.....	1,700
Della Robbia (attributed), "Madonna and Child," J. Seligmann.....	7,600
Della Robbia (style), "Madonna Adoring Christ with Angel," P. W. French & Co.....	3,100
Terra Cotta Relief, "Madonna of the Lilies," J. Seligmann.....	2,400
Terra Cotta, "Pair of Dolphin-Handled Vases," G. T. Pratt.....	3,000
Stucco Relief, "Madonna and Child," G. T. Pratt.....	1,400
Stucco Relief, "Madonna and Child With St. John," E. Caruso.....	900
Stucco Relief, "Madonna and Child," Huber & Co.....	750
Stucco, Madonna and Child," G. T. Pratt.....	1,200
White Marble Basin (16th Century), M. Schiff.....	1,000
Italian Porphyry Mortar and Pestle (16th Century), Chelsea.....	200
Statuette, "Reclining Woman" (6th-5th Century B. C.), Voron & Chait.....	160
Statuette, "A Man" (6th-5th Century B. C.), A. B. Davies.....	140





Statuette, "A Young Man" (6th-4th Century B. C.), A. B. Davies.....	150	rial), J. Seligmann.....	340
Statuette, "Marsyas" (end of 15th Century), P. W. French & Co.....	625	Three Cushions (17th Century Flemish Material), Huber & Co.....	600
Bronze Inkstand form of Casket, Paduan (15th Century), D. W. Walker.....	2,000	Cushion (18th Century Spanish Material), J. Seligmann.....	310
Statuette, "Anatomical Figure," Florentine (16th Century), W. Rosenbaum.....	675	Cushion (18th Century Spanish Material), J. Mrs. E. S. Bayer.....	45
Statuette, "A Gladiator" manner of D. Poggini (16th Century), H. Blumenthal.....	725	Cushion (18th Century, Italian Material), Curtain, Mrs. A. D. Brandeis.....	40
Statuette, "Man Carrying a Child," manner of D. Poggini (16th Century), Duveen Bros.....	8,000	Three Lace Curtains, Italian (17th Century), Huber & Co.....	800
Statuette, "Hercules and the Arcadian Stag," by G. Da Bologna, D. H. Farr.....	3,101	Three Lace Curtains, Italian (17th Century), Huber & Co.....	600
Statuette, "Venus at the Bath," manner of G. Da Bologna (16th Century), D. W. Walker.....	650	Three Lace Curtains, Italian (17th Century), Alberts.....	575
Equestrian Statuette of Henry IV of France School of G. Da Bologna, Seaman (agt.).....	800	Pair of Lace Curtains, Alberts.....	200
Statuettes Pair of Candlesticks in the form of Putti, by J. Sansovino, Duveen Bros.....	5,600	Pair of Lace Curtains, Italian, Mrs. A. D. Brandeis.....	100
Bronze Inkstand (16th Century), Hessline.....	325	Six Lace Curtains, Italian, Huber & Co.....	220
Statuette, "Two Satyrs Playing Ball," by Riccio, P. W. French & Co.....	1,025	Two Lace Curtains, Bernet (agt.).....	210
Statuette, "A Youth," by F. da Santagata, P. Statuette, "Wrestling Women," Flemish (16th Century), J. & S. Goldschmidt.....	3,100	Wood Mantles, Bernet (agt.).....	301
Statuette, "Borghese Warrior," Italian (16th Century), R. H. Lorenz (agt.).....	3,000	Cushion (15th Century Italian Material), J. Seligmann.....	150
Statuette, "Satyr, After the Antique," Italian (16th Century), E. Caruso.....	575	<b>(Second Session.)</b>	
Bronze Apothecary's Mortar, Italian (18th Century), H. Van Slochem.....	70		
Bronze Apothecary's Mortar, Italian (18th Century), H. Van Slochem.....	55	The Plaza Ballroom and evening dress was the setting for the second and final session of the sale Friday night. Again there were dealers galore and prominent society men and women, and again the curiosity and suppressed excitement were almost unique for such an occasion. A total of \$205,450 was obtained, which with the first session's total made a grand total of \$362,555.	
Wood Statue, "King Cloaire and an Attendant" (about 1500), J. Seligmann.....	5,510		
Statue, "St. Sylvester, Bishop of Rome," (about 1530), D. W. Walker.....	300	Mr. Kirby, contrary to his usual custom, made an opening address, in which he stated that "Never before had there been such a sale, with such remarkable objects in this country." Pausing a moment, to have this statement take due effect, he said sharply and clearly, "What am I offered for this grand example of Botticelli. (The first number, a full length female nude in tempera like the one in the Berlin Museum, of which Dr. Bode has expressed the opinion that it is a genuine work."	
Statue, "St. Blaise (?), Bishop of Sebaste in Cappadocia," (about 1500), D. W. Walker	225		
Pair of Consoles (about 1500), Huber & Co.....	300	There was an ominous silence, and then he said \$1,000. The bids came slowly and hesitatingly, and soon slackened. Mr. Kirby was evidently surprised. He hesitated at the last bid of \$11,300, and then his pencil came down, but not with its accustomed sharp ring of triumph. "It is not a good night for Botticellis," remarked a collector. The deed was done, and Mr. Steinmeyer of Paris, New York and Cologne carried off the Venus.	
German Wood Carving, "Adam and Eve" (about 1520), J. Seligmann.....	3,801		
Two Walnut Armchairs, Florentine (15th Century), Seligmann.....	900	The Primitives came next and only one, the charming Matteo dei Giovanni, reproduced in the ART NEWS of March 29, brought a really good figure, namely, \$10,500, from an agent. The two Tintoretto panels went for only \$2,000 apiece, the two portraits by Moro, sold by the Ehrlich Galleries to Mrs. Lydig were rebought by the same galleries for, respectively, \$6,000 and \$5,200, while the Blakeslee Galleries secured the effective Coello "Girl in Red" for \$10,300, and Mr. Mortimer Schieff the charming little Mazo "Portrait of the Infanta Margarita" for \$6,000.	
Two Walnut Armchairs, Florentine (16th Century), Seligmann.....	900		
Four Walnut Chairs, Italian (16th Century), Bernet (agt.).....	400	The tapestries came next, and Duveen Brothers secured the splendid Flemish "Noli Me Tangere" for the highest figure of the evening, \$41,000, while Jacques Seligmann, through Eugene Glanzer, purchased one Burgundian weave for \$10,000 and another for \$15,500, and P. W. French & Co. secured a Flemish weave for \$15,500.	
Walnut Cacquette Chair, French (16th Century), J. Seligmann.....	500		
Walnut Cacquette Chair, French (16th Century), J. Seligmann.....	375	The heavy buying of the dealers, and the comparatively few sales made to private buyers, was as noticeable at the evening as at the afternoon session, and can be studied in the table which follows. What the sale would have been without the support of the dealers in this poor art market year, it would be easy to conclude. The textiles and vestments were largely bought by Vitali Benguiat, who supplied them as largely as were the bronzes and art objects by Jacques	
Two Small Folding Chairs, French (17th Century), Mrs. N. C. Scovill.....	800		
Two Armchairs, Portuguese (18th Century), Huber & Co.....	350		
Four Sconces, Spanish (16th Century), Huber & Co.....	560		
Three Oak Joint Stools, English (17th Century), Bernet (agt.).....	180		
Oak Armchair with Paneled Back, English (17th Century), G. H. Rosenbaum.....	300		
Four Bronze Processional Lanterns, Venetian (18th Century), Huber & Co.....	1,480		
Long Walnut Seat (16th Century Style), Mrs. Amory Carhart.....	1,500		
Walnut Table, Italian (15th Century Style), Mrs. N. C. Scovill.....	325		
Walnut Table, Italian (16th Century Style), Miss Elsie De Wolfe.....	575		
Walnut Table, Italian (16th Century Style), Mrs. Geo. F. Baker, Jr.....	525		
Walnut Table, Italian (16th Century Style), Carroll Studios.....	250		
Walnut Table, Florentine (16th Century), Duveen Bros.....	1,700		
Pair of Walnut Cassone, Roman (16th Century), P. W. French & Co.....	8,600		
Walnut Cassone, Roman (16th Century), P. W. French & Co.....	10,700		
Cassone, Venetian (?), (15th Century), Huber & Co.....	725		
Inlaid Walnut Writing Desk, Italian (16th Century), Seaman (agt.).....	900		
Oak Choir Stall, French (15th Century), J. & S. Goldschmidt.....	900		
Doorway, Italian (1562), Huber & Co.....	1,050		
Three Pairs of Curtain Rests (Italian 15th Century Style), Bernet (agt.).....	55		
Three Pairs of Curtain Rests (Italian Renaissance Style), Huber & Co.....	95		
Three Pairs of Curtain Rests (Louis 16th Style), Huber & Co.....	330		
Two Lamps (Italian Renaissance Style), Mrs. G. T. Pratt.....	1,200		
Small Upholstered Chair, Miss Helen Sears.....	95		
Small Upholstered Chair, Miss Helen Sears.....	95		
Small Upholstered Chair, Miss Helen Sears.....	95		
Upholstered Armchair, Huber & Co.....	130		
Upholstered Armchair, Huber & Co.....	210		
Upholstered Armchair, Bernet (agt.).....	105		
Upholstered Armchair, Bernet (agt.).....	130		
Upholstered Sofa, Mrs. G. T. Pratt.....	825		
Upholstered Sofa, Bernet (agt.).....	275		
Upholstered Sofa, C. J. Charles.....	300		
Upholstered Sofa, Huber & Co.....	675		
Upholstered Sofa, Meinhard.....	500		
Cushion (16th Century, Italian Material), Alberts.....	100		
Three Cushions (16th Century, Italian Material), Huber & Co.....	180		
Two Cushions (17th Century Spanish Material), J. Seligmann.....	150		





Seligmann and the Goldschmidts, and other objects by Huber & Co., who have largely advertised them since the sale.

The list of pictures, weaves and art objects, with buyers' names, when obtainable, prices, etc., follows:

S. Botticelli, "Venus," (57½x25), F. Steinmeyer .....	\$11,300
Florentine Artist (1475), "Virgin and Child," (33x22), Knoedler & Co. ....	2,200
S. Di Pietro, "Virgin and Child," (37x27), Auderg (agt.) .....	2,000
M. Di Giovanni, "Virgin and Child with S. Bernardino and Catherine of Sienna," (29x30½), Ruderg (agt.) .....	10,500
N. Di Bartolommeo Landi, "Madonna and Child," (18½x12½), J. Seligmann .....	2,400
Tintoretto, "Scene from the Legend of the True Cross," (8½x19), Seaman (agt.) .....	2,000
Tintoretto, "Scene from the Legend of the True Cross," (8½x19), Seaman (agt.) .....	2,000
B. Strozzi (attributed), "Cavalier in Armor," (40x33½), Huber & Co. ....	1,300
A. Moro, "Port of a Man," (32½x25½), Ehrlich Galleries .....	6,000
A. Moro, "Port of a Woman," (33x25½), Ehrlich Galleries .....	5,200
A. S. Coello, "Girl in Red," (79½x45½), T. J. Blakeslee .....	10,300
Mazo, "Infanta Margarita," (28½x23½), Seaman (agt.) .....	6,000
Tapestry, Noli Me Tangere, Flemish (about 1510), Duveen Bros. ....	41,000
Tapestry, Cavaliers and Woodcutters, Burgundian (about 1505), J. Seligmann .....	10,000
Tapestry, Mythological Subject, Flemish (about 1510), P. W. French & Co. ....	15,500
Tapestry, Fred'k Barbarossa, Burgundian (about 1460), J. Seligmann .....	15,500
Tapestry, Triumph of the Innocents, Burgundian (about 1470), Huber & Co. ....	2,500
Ispahan Rug (17th Century), D. G. Kelekian .....	2,000
Ispahan Rug (17th Century), V. Benguiat .....	5,900
Ispahan Rug (17th Century), V. Benguiat .....	1,850
Ispahan Rug (17th Century), V. Benguiat .....	3,900
Ispahan Rug (17th Century), V. Benguiat .....	1,800
Ispahan Rug (17th Century), V. Benguiat .....	1,600
Ispahan Rug (17th Century), Mrs. C. C. Rumsey .....	1,150
India Imperial Rug (about 1650), V. Benguiat .....	5,100
Armenian Stole (17th-18th Century), Huber & Co. ....	625
Italian Cover in Green Velvet (16th Century),	

Huber & Co. ....	250
Russian Ecclesiastical Mitre (18th Century), Huber & Co. ....	50
Russian Ecclesiastical Mitre (18th Century), Huber & Co. ....	120
Italian Cope Hood (15th Century), Huber & Co. ....	500
Spanish Ecclesiastical Banner (16th Century), J. Seligmann .....	1,075
Spanish Ecclesiastical Banner (16th Century), J. Seligmann .....	1,125
Spanish Ecclesiastical Banner (18th Century), M. Schiff .....	850
Spanish Ecclesiastical Banner (about 1700), Seaman (agt.) .....	3,000
Spanish Ecclesiastical Banner (about 1700), Seaman (agt.) .....	950
Italian Altar Frontal (16th Century), Huber & Co. ....	1,100
Italian Velvet Cope (16th Century), Huber & Co. ....	1,300
Italian Velvet Cope (15th Century), D. G. Kelekian .....	1,000
Italian Velvet Brocade (15th Century), Lennox .....	300
Italian Table Cover (17th Century), Lennox .....	625
Italian Embroidery (17th Century), Seaman (agt.) .....	500
Italian Cover in Velvet Brocade (15th Century), V. Benguiat .....	1,325
Italian Hanging (17th Century), Lennox .....	150
Two Italian Velvet Hangings (17th-18th Century), Voron & Chait .....	400
Five Hangings, Huber & Co. ....	3,200
Italian Velvet Hangings (16th Century), Huber & Co. ....	7,700
Three Pairs Italian Curtains with Lambrequins (16th Century), Huber & Co. ....	1,650
Pair Italian Portieres with Lambrequins (16th Century), Huber & Co. ....	3,500
Pair Italian Portieres with Lambrequins (16th Century), R. Scovill .....	650
Three Pairs Italian Portieres (16th Century), V. Benguiat .....	1,875
Three Pairs Venetian Curtains with Lambrequins (17th Century), Lennox .....	375
Pair of Portieres, G. H. Hunt .....	100
Three Pairs Venetian Curtains with Lambrequins (17th Century), Bernet (agt.) .....	525
Two Pairs Italian Portieres with Lambrequins (16th Century), Huber & Co. ....	1,450
Venetian Hanging (17th Century), Bernet (agt.) .....	200
Grand Total .....	\$362,555



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In combined art sale at Plaza Hotel.





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THE RITA LYDIG COLLECTION  
OF  
NOTABLE ART TREASURES OF THE  
GOTHIC AND RENAISSANCE  
PERIODS

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BEGINNING ON  
THE AFTERNOON OF FRIDAY, APRIL 4th  
AT 2.30 O'CLOCK

AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH

AND CONCLUDING ON  
FRIDAY EVENING, APRIL 4th  
AT 8.45 O'CLOCK

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ILLUSTRATED CATALOGUE  
OF THE  
**RITA LYDIG COLLECTION**

INTRODUCTION AND DESCRIPTIONS REPRINTED FROM  
THE CATALOGUE PREPARED FOR PRIVATE CIRCULATION

BY

**WILHELM R. VALENTINER**

WITH THE ASSISTANCE OF

DURR FRIEDLEY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE DATE HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY, OF

**THE AMERICAN ART ASSOCIATION, MANAGERS**

6 EAST TWENTY-THIRD STREET

MADISON SQUARE SOUTH

NEW YORK

1913



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## CONDITIONS OF SALE

1. *The highest bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

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THE AMERICAN ART ASSOCIATION, MANAGERS.  
THOMAS E. KIRBY, AUCTIONEER.





## INTRODUCTION

(Reprinted from Mrs. Lydig's privately issued Catalogue)

MRS. LYDIG'S house is one of the last creations of Stanford White, and is especially successful in the simple and dignified proportions of the rooms, which simulate cleverly the impressive halls and loggias of Italian Renaissance palaces. Stanford White's work was almost exclusively confined to the architectural part; the furnishings have been slowly selected piece after piece with much painstaking care and a sense for the appropriate and the highly decorative. In this way, to the excellent skeleton of the rooms have been added furnishings which consist almost exclusively of unusually fine original objects of the period, and constitute, together with the architecture, a remarkable example of Renaissance decoration.

A glance over the general arrangement of Mrs. Lydig's house shows a collection of works of the most diverse materials, chosen from almost all the countries in which the Renaissance held triumphal sway, although the Italian note is the dominating one. One wonders at the diversity of these objects which stand here amicably side by side and lend variety to a still harmonious whole. Two Tintoretos hang not far from two portraits by Moro; French Gothic saints face Della Robbia medallions in the same room, which is further adorned by a fine Flemish tapestry woven with gold and silver thread; a German or French wood-carving stands beside an Italian bronze; Chinese and Persian vases ornament the chimney pieces; Italian Renaissance tables consort in a corner with English chairs of the Elizabethan period and richly carved Portuguese chairs of a later date. On the floors are Ispahan rugs of admirable quality, dating from the seventeenth century—rugs resembling those we find in Van Dyck's Genoese pictures as characteristic details of Italian interiors of the late Renaissance.



Adherence to style, which demands that every object in a room or house be of one and the same period and origin, has not been made of the first importance here, and the more fortunately, too, for such so-called perfect arrangements are generally cold and monotonous. Here harmony is obtained by the predominating Italian note and the uniformly high quality of all the objects assembled, while variety is achieved by mingling with the Italian objects examples of the art of other nations not inimical to that of the Italian Renaissance. For really choice objects, selected with taste, will blend harmoniously, no matter how diverse their period or origin.

### PAINTINGS

Proper appreciation of the fact that a house must not masquerade as a museum demands the subordination of pictures to purely decorative purposes—to relieve flat surfaces and to lend variety to the assemblage of sculptured objects. All told, there are not more than a dozen paintings in Mrs. Lydig's collection—all pictures of strongly decorative character, as, for instance, the portrait by Coello, and the early Italian pictures, each of which is none the less of individual artistic merit.

The Botticelli Venus is the most remarkable of the early Italian paintings. The statuesque figure stands out against a black background, and its charming and finished contours, its largely planned lines, the delightful play of the scarf which ripples downward like narrow lines of water to divide on the earth, its fantastic, yet realistic conception—these combined qualities are all characteristic of the genius of the great Florentine.

In contrast to the severity of Botticelli's style, the three Siennese Madonnas seem full of that intimate sweetness and lyric feeling which distinguished the Siennese art of the period. Here, too, the conception is simple and pre-eminently decorative, relying chiefly for its effect, however, on small ornamental details in which bright colors and gold ornamentation play a prominent rôle. Compared to the fifteenth century Florentines, the Siennese of the period were conservative to a degree,

and were still to a great extent dominated by the Byzantine ideas of the Trecento, notably in their almost invariable use of a gold background. Their most remarkable works are portrayals of the Madonna.

The oldest of the three pictures, the Madonna Enthroned, by Sano di Pietro, still displays much of the splendid churchly style of the Majestas pictures of the Trecento, but certain details—the shy expression of the Child, and the cherub heads with their bright wings—point to the more human feeling of a later period. Matteo di Giovanni's Madonna with Two Saints is already more realistic, more genre-like in conception, and evinces a tenderer and more pleasing sentiment, especially in the rendering of the female heads. The little picture by Neroccio di Bartolommeo, however, must be rated as one of the fairest flowers in Siena's lyric garden. The Madonna type is designedly archaic, shielding her mood of melancholy beneath a veil of churchly dignity, while the little fair, curly head which presses close to her is full of natural and naïve feeling. Both figures are painted with clear transparent technique, and surrounded by glowing, golden decorations.

One cannot conceive of these Sienese paintings without their original frames, which in the truly decorative spirit of the period were designed simultaneously with the picture. Fortunately in the case of Mrs. Lydig's three pictures, these original frames have been preserved.

The two sketches by Tintoretto introduce us to quite another world. There is no trace here of the medieval Gothic spirit which pervades the foregoing pictures. We are transported to the Middle Renaissance—to the beginning of that modern period which exalts the personality of the painter. Every brush-stroke counts, and expresses the artist's joy in achievement, in the rendering of fleeting, picturesque impressions, and in the gleaming play of light, in a manner unknown to the linear art of the Botticelli period. These sketches are thrown on to the canvas with astounding sureness, and remarkably modern feeling. Seeing them, we no longer



wonder that Greco, that most modern among the Old Masters found in Tintoretto the source of his inspiration.

Dutch Renaissance art is represented by two masterpieces by Antonio Moro, the greatest portrait painter of this period in Holland. Measured by the scope of other Northern Renaissance masters, his art had international merits and reached out far beyond the narrow confines of the primitives. He studied in Italy, where he felt the influence of Titian, lived now in Holland, now in Belgium, went with the Spanish court to Madrid and Lisbon, spent a short time in London, and finally returned to Holland. His work always displays, however, a characteristic Dutch earnestness and Northern depth of conception and capacity for intensive character delineation which stamp him as one of Rembrandt's greatest predecessors.

Characteristically the portrayal of mere feminine beauty lay little within the scope of his art, and his women, though always distinguished, are hard-featured and of a certain regal aloofness. In the two portraits of a man and wife, owned by Mrs. Lydig, the tense, penetrating expression of the masculine head renders it easily the more striking picture. The face, seen half in profile, with eyes looking penetratingly toward the spectator, and the wrinkled forehead, all betoken a gloomy, troubled nature, of which the gesture towards the skull held in his right hand seems peculiarly illustrative. The dark hair, low forehead and thick lips suggest a Southerner, possibly a Spaniard. The woman's costume, too, would negative any suggestion of Dutch nationality, while her splendid ornaments intimate the pair to have been persons of distinction. The painting of her costume, of the fur, the red-brown velvet and the light brocade of her underskirt and embroidered sleeves is masterly. The firm, somewhat solid technique and the clearly defined outlines are reminiscent of the primitive masters, but the whole picture is already steeped in a warm brown atmosphere indicative of the coming Rembrandt. Both portraits are in the same manner as the portraits of Antoine de Rio and his wife, Eleanor Lopez, in the Louvre, to which they are no whit inferior, and like them were probably painted in the sixties

of the sixteenth century. At the time of the publication of Hymans' admirable book (Antonio Moro, son œuvre et son temps, Bruxelles, 1910) these pictures were still undiscovered in private hands in England.

Moro's works were particularly treasured in Spain, and his influence on Spanish art was lasting. Alonzo Sanchez Coello, his most distinguished pupil, succeeded him as Court Painter, and bequeathed his conception—transposed to a Spanish rigidity—to the Velasquez period. The Portrait of a Lady, the so-called "Girl in Red," is undoubtedly one of his finest works. The large orange and red surfaces of the gold-embroidered costume are highly decorative, and the contrast between the pretty, childish face, and the stiff costume in which it is almost buried is not without a certain naïve charm.

The long duration in Spanish portraiture of this pose—one hand resting on a table, the other hanging loosely beside the body—a pose introduced in all likelihood by Moro—is proved by the charming portrait by Mazo of the Infanta Margarita, her attitude being almost identical with that of the "Girl in Red." The technique of the two pictures, however, is widely different. In the later picture it is far more free, and is reminiscent of Velasquez, in whose great art Moro's intensely realistic conception of character, and the brilliant, easy technique imported by Greco from the Venetian School, combined to create something incomparably new. The portrait is painted with light, swift brushwork. The hair gleams with light reflections, the silken costume shimmers, and the whole figure is enveloped in an atmosphere not found in the paintings of the earlier masters such as Coello and Moro. In characterization, moreover, and true, unostentatious delineation of the childish figure, it is in no wise inferior to the works of these older masters. This picture is so closely related to the art of Velasquez that only the critical eye of a great authority on Spanish Art, such as Berruete, could distinguish it from the master's own portraits of this Princess in the Hofmuseum at Vienna and in the Louvre. As far as I know there is no replica of this painting, which in point of date comes between



the two above-mentioned portraits of the Princess, which portray her respectively at earlier and later stages of her career. Our picture is, without a doubt, a product of the Master's atelier, and Berruete, as in the case of most paintings closely allied to Velasquez' style, ascribes it to his son-in-law, Mazo.

## SCULPTURES

The charming wood-carving of King Clotaire, which, combined with another group from an altar-piece still in its original environment at Recloses (Seine-et-Marne), representing a scene from the life of St. Eloi, is a late Gothic production from the North of France—that last stronghold of the Gothic style—near the boundary of Flanders. Our portion of the altar-piece depicts King Clotaire, with a companion, admiring a golden saddle fashioned by St. Eloi and his assistant, these last figures being still in place at Recloses. The distinguished, sharply cut features of the King and of the man standing behind him, the rhythmic play of line in the folds of their garments, and the delicate coloring which is well preserved in the faces and on part of the costumes, are all characteristic of the pleasing conception of a Northern French artist who combined beauty of form with the powerful Flemish style with which he was imbued.

While the long-drawn figures and powerful sweeping lines of this group still display the Gothic conception, the influence of the Southern Renaissance is already visible in the solidly built, strongly set-up figures of two Saints carved in limestone. These statues are of the School of Michel Colombe, sculptor of the splendid tomb of Francis II at Nantes. They are monumental, dignified and harmoniously balanced, the while preserving that friendly expressiveness and subtlety of line which are characteristic of French sculpture.

In contrast to this group, the two little boxwood figures of Adam and Eve—representative of German Art during the transition period from Gothic to Renaissance, seem clumsy and ill-proportioned. They have weakly, almost impossible limbs, over-large heads and hands, and testify how little at

home the Northern artists were as yet in the portrayal of the nude in sculpture after the self-conscious shyness of the middle ages. And yet these little figures have a charm all their own and peculiar to the best miniature wood-carvings—a form of art in which the German artists of the period took especial delight. Their action is so emphatic; they are so quaintly adorned and so expressive of countenance, that in their own way we find them as enjoyable as the more finished French sculptures. Early German boxwood figures—ours date from about 1520—are extremely rare. Very similar statuettes of Adam and Eve, justly ascribed to Konrad Meit of Worms, are to be found in the Hofmuseum at Vienna, and in Gotha. Meit was the noted Court Sculptor of the Regent of the Netherlands, Margarethe of Austria, in Brussels, and his marble tomb of Philip Le Bel and Margarethe at Brou, his sandstone portrait busts of Margarethe and other notabilities, and his little boxwood figures are among the masterpieces of German sculpture. Our little statuettes approach the work of this master in quality, and are possibly the product of his atelier.

In a house furnished in the manner of the Italian Renaissance, Italian sculpture naturally occupies a most prominent place, and among the large sculptured pieces—reliefs in marble, terracotta and stucco—Florentine art deservedly occupies the front rank.

The earliest composition in Mrs. Lydig's collection is a stucco relief of the Madonna with the Child, whose arms are thrown around his mother's neck. It is in the manner of the so-called Master of the Pellegrini Chapel, the precursor of Florentine early Renaissance (fifteenth century) sculpture, whose charming compositions, especially his genre-like representations of religious subjects, greatly influenced his successors, particularly Luca della Robbia. Stucco reliefs, subsequently colored, in imitation of celebrated marble or terracotta reliefs from churches, were frequently produced in Italy in the fifteenth and sixteenth centuries for household decoration, and these reliefs are the more interesting to us in that



they oftentimes reproduce lost originals. They are the casts of the period and have far more artistic worth than our modern plaster casts, in that the coloring, and frequently the frame, were original additions made by the copyist. The stucco relief of the Madonna and Child in Mrs. Lydig's collection, after a composition by Luca della Robbia, is an instructive example of this type of work. The original frame with Putti, which is in one piece with the relief, enables us to date this work about the middle of the sixteenth century—a proof of the enduring popularity of stucco reproductions of quattrocento originals.

The three original pieces from the Robbia atelier—the Madonna with the Child, from the Lanna Collection; the Madonna Adoring the Child, from the Molinier Collection; and the Madonna Suckling the Child—are, however, of vastly superior artistic merit. Full justice has been done to these reliefs by Allan Marquand in his book "Della Robbias in America." These Robbia reliefs bring us to the Golden Age of Florentine sculpture, when Donatello's gifted followers, Desiderio da Settignano, Antonio Rossellino, Benedetto da Majano, and Mino da Fiesole created their ravishing masterpieces. Our reliefs, especially that of the Madonna Adoring the Child, from the Lanna Collection, and that of the Madonna with the Lilies, may be classed with their portrayals of the relationship of Mother and Child, which in charm and natural feeling are unsurpassed in the history of sculpture. The familiar, intimate character of Florentine art during the second half of the fifteenth century is exemplified in these Madonnas, who are only lovely young Italian women, simple and warm-hearted, clasping proudly to their breasts their sturdy, smiling children. This distinguishing simplicity lends a special grace to the children, and the peculiar charm of childhood, at all times so difficult to capture, has in no domain of art been more successfully represented. But for the distinguishing halo, it would hardly occur to us that these are sacred pictures.

The relief from the Lanna Collection, attributed to Andrea della Robbia, has a close resemblance to the work of

Benedetto da Majano, justly pointed out by Marquand, and it is not impossible that a sculptor of the high rank of Benedetto but able to work only in terracotta or marble had sent his relief to the Della Robbia atelier to receive its glaze, for, just as in the case of ceramics, the glaze was sometimes added to a terracotta sculpture in a studio other than that in which the piece was executed. The Madonna Suckling the Child bears more resemblance to the style of Antonio Rossellino, and is undoubtedly, as suggested by Prof. Marquand, the work of the same hand which created the well-known Robbia relief from the Hainauer Collection, now owned by Charles P. Taft, Esq. Here in America one is too prone to undervalue glazed reliefs which cannot be ascribed with certainty to Luca, Andrea or Giovanni della Robbia. This is a mistake. There are many examples from the Robbia atelier which cannot authoritatively be ascribed to any particular one of the three Robbias, yet which rank artistically with Andrea's work, and are superior to Giovanni's productions. Mrs. Lydig's two reliefs mentioned above belong to this category.

The third relief forms part of a group of sculptures which are probably from the hand of Benedetto Buglioni, and are in nowise inferior to Giovanni's work. This composition, in itself charming, is somewhat clumsily placed in the circular frame, but gains decorative value from the well-executed fruit wreath which surrounds the figures.

The only marble relief in Mrs. Lydig's collection is a characteristic work by Mino da Fiesole—the last of the great Florentine marble sculptors of the Quattrocento—if the well-known Ciborium in Santa Maria Maggiore, and the Crucifixion in Santa Balbina, both in Rome, are really his work. A comparison of the Adoration on the Ciborium proves without a doubt our relief of the Madonna to be from the same hand, and this Ciborium and the Crucifixion have heretofore been described by Dr. Wilhelm Bode, the foremost expert on Italian sculptures, as the chief achievements of Mino's Roman period, and published by him as such. It must be mentioned, however, that recently, on Italian authority, the name of the Roman

sculptor, Mino del Reame, who is mentioned by Vasari, has been connected with these works. This attribution, however, has not found many supporters. Our relief, like all Mino's Roman work, shows classic influence, in the unusual placing of the Madonna in profile, and in the straight, severe lines of the drapery. It combines a happy admixture of earnest religious feeling in the portrayal of the Madonna, with a fresh, naïve realism in the delineation of the sleeping Child.

It is no coincidence that Mrs. Lydig's two free marble statues are cinquecento productions, while the works by the great quattrocento sculptors are all bas-reliefs. The quattrocento sculptors were pre-eminently masters of relief and even in their free sculptures preserved the one-sided aspect, but Michelangelo brought about the appreciation of statues destined to be viewed from different points, and this art was further and cleverly developed by his successors.

The marble statue of the Boy with the Dolphin is closely akin to Michelangelo in style, and has many points of similarity with the Giovannino in Berlin. Its sculptor makes clever usage of the contrasted position, so often adopted by Michelangelo (i.e., the forestretching of the right arm and the left foot, or vice versa) to obtain the mobile turn of the figure, necessary to a sculpture destined to be viewed from several different points. This transition of the viewpoint from one side to the other has been cleverly carried out, and the easy and elegant pose of the figure is entirely characteristic of Giovannino. There is much in this work that is reminiscent of the signed marble statue by Domenico Poggini, in private possession in New York, but here we have to do with an artist of higher rank whose conception is on larger and more elegant lines.

While the foregoing work belongs to the early part of the sixteenth century, and Michelangelo's first period, Giovanni da Bologna's alabaster statue leads us past the middle of the century to the days of the great master's later style. The Boy with a Dolphin is planned for three different viewpoints, although the front view is the best one (a rear aspect is obviated



by the placing of the figure against a wall), but in his statue of Venus Giovanni da Bologna has solved with the utmost virtuosity that almost insuperable problem for the sculptor, the creating of a statue to be viewed from all sides. This work belongs to the last phase of Renaissance sculpture, when the artists' highly perfected technique tempted them to a somewhat exaggerated and too complicated pose of the body.

The bronze statuettes of the Renaissance may be said to bear the same relation to the larger sculptures that a drawing bears to the completed work. They are sometimes studies reproducing the first inspirations of the great masters; giving us often their happiest conceptions which it was scarcely possible to carry out on a larger scale; or again, they are works of the finest decorative spirit, whose careful execution suggests an artist still influenced by the traditions of the goldsmith's craft. Almost all the great sculptors—Donatello, Michelangelo, Giovanni da Bologna, Cellini, and others—have left such studies behind them, and side by side with these masters there existed a number of others whose talents lay pre-eminently in the production of small art objects, and who are less well-known than the creators of the large sculptural works. Of these may be mentioned the great north Italian bronze sculptor Riccio, the Florentines Bellano, Francesco da Sant' Agata, and others. On account of their great value, even in the days of the Renaissance these bronze statuettes were only to be found in princely collections, and even to-day the appreciation and knowledge of this branch of art is hampered by the difficulty of finding examples to study in public collections. The statuettes in Mrs. Lydig's possession afford an excellent opportunity of becoming familiar with the work of a number of the most notable masters in this distinguished art.

Andrea Riccio, that great and inspired Paduan artist of the fifteenth century, famed for his bronze candelabra in the Cathedral at Padua, is represented by two Satyrs playing with a ball. These little figures give proof of the much greater spontaneity and abandon possible in the execution of statuettes as compared to the larger forms of sculpture. Francesco da

Sant' Agata is represented by a charming figure, a later cast, representing a youth, reminiscent of the Greek statue of Hypnos, and prophetic of the Age of Bronze by Rodin.

The gilded statue of Marysas is another Florentine work of the period, and the characteristic, somewhat hard style is akin to that of Pollaiuolo and Bellano. The richly decorated inkstand, in the form of a casket, is undoubtedly the production of a Paduan pupil of Donatello. These caskets, whose rather frequent repetition shows them to have been highly prized in the fifteenth century, are generally ascribed to the Milan goldsmith Caradosso.

Among the sixteenth century productions Florentine art is especially happily represented. The anatomical figure of a man is the work of a pupil of Michelangelo, and is remarkable for the knowledge of muscular formation indicated, and for the picturesque turn of the figure which we find likewise in the large sculptures mentioned above. One must remark the progress achieved by the sculptors of this period in their portrayal of the nude, and the emphasis they laid on careful chiseling.

The statuettes in the style of Domenico Poggini, the Gladiator, and more especially the Man carrying a Boy, are splendid examples of this trend, the latter one being among the finest works of the collection. Poggini is mentioned in Cellini's biography as being one of his pupils, and a large number of medals executed by him have been preserved. Latterly two signed bronze statuettes by him were discovered in the Palazzo Vecchio in Florence, and their similarity to our two figures, which are duplicated in Mr. J. P. Morgan's Collection, leads Dr. Bode to ascribe these works to him.

Giovanni da Bologna, already mentioned above, was undoubtedly the greatest of Michelangelo's followers in the latter half of the sixteenth century and his most remarkable works were executed in bronze. His splendid group of Hercules overpowering the Arcadian Stag displays his artistry from its best side. It has monumental and powerful splendor of line, and daring contours, and is pervaded by a sure instinct for beauty which is never lost in the complicated pose.

Bronze statuettes were rarely produced outside of Italy during the sixteenth century, and when found, generally betray a more or less strong Italian influence. The great foreign artists—Giovanni da Bologna himself was a native of Douai—among sculptors in bronze generally transferred the scene of their labors to Italy, retaining none the less traces of their Northern origin. The light patina and fine lines of the rare Equestrian statue of Henry IV of France, which is in all probability a Northern production, are characteristic of the school of Giovanni da Bologna, and seem to point to his authorship. The powerful, expressive group of two nude wrestling women, duplicated in the Wallace Collection, is convincingly ascribed by Dr. Bode to a Flemish artist domiciled in Florence.

The place occupied by Padua in the history of fifteenth century Italian bronze sculpture is in the sixteenth century usurped by Venice; and the best works of this period may be ascribed to the two great masters Jacopo Sansovino and Alessandro Vittoria. Decorative pieces, such as firedogs, inkwells, and candelabra form a large part of their achievement, although they also executed large sculptural groups, reliefs for church portals and statuettes. These two masters are so similar in style that in the case of some of their productions the attribution has not been definitely decided at the present time.

The two charming Putti bearing candelabra are generally ascribed to Sansovino. This was the case at the auction of the Taylor Collection last year when similar examples were sold. Latterly, however, Dr. Bode has attributed these, as well as the splendid Venetian firedogs in the Taylor Collection and those owned by Mr. J. P. Morgan, to Alessandro Vittoria. However this may be, they are works of the most charming decorative value, and the ornamentation of their base with sea-horses and dolphins is characteristic of the lagoon-encircled city of their birth, as is their exuberant but pleasing and picturesque conception. The inkwell, with its ornament



of cherub heads, belongs to the same category of decorative work as the candelabra, although hardly exhibiting an equally finished execution of detail.

### GOLDSMITH'S WORK AND CERAMICS

Some masterly examples of medieval and Renaissance goldsmith work represent the achievements of the Northern artists of this period, who were superior to the Italian craftsmen in their silver and enamels.

A crucifix, enameled on the front and engraved on the back, is one of the rare examples of twelfth century Rhenish enamel work which are more individual and bolder in design than contemporary French productions, from which this piece is further distinguished by its white enamel background and its red-brown tones. The Limoges enamel workers, between whom and their German confrères a lively rivalry existed, are represented by a charming thirteenth century reliquary, whose design betrays a more lively and elegant taste. The glowing blues and green of the enamel, against which the engraved and raised figures stand out clearly, are rightly regarded as some of the most inimitable color achievements of the Middle Ages.

A group of six costly drinking vessels, in the form of various animals—horses, a lion, a hen—leads us into quite another world, that of the late German Renaissance with its joy in the reproduction of natural objects. The few drinking vessels of this kind preserved to us, which are found for the most part in public museums, in the collections of the Rothschilds and in private possession in Germany, seem generally to have been made at the order of some Prince or of a powerful Guild who desired to have their arms reproduced in this form. The heads of all these animals, with the exception of one horse, can be removed, although even in early times they were probably more frequently used for table decoration than as actual drinking vessels.

The small but exceedingly choice collection of ceramics leads us to widely differing parts of the globe, from China

to Persia, from Moorish Spain to Gothic Italy, and we can follow thereby a style development extending over a period of five hundred years, from the tenth century to the sixteenth.

The earliest objects are the dark green glazed earthenware Chinese vases, long attributed to the Han Dynasty (B. C. 206—A. D. 220), but now with more justice ascribed to the T'ang period (618-906 A.D.). These are vases of large and simple lines, admirably reproducing the splendid proportions of the bronzes of the Han period from which they were modeled. These bronzes also determined the ring-like decorations in which the original ring handles of the bronzes can be clearly distinguished, while the green coloring was doubtless in imitation of the patina of the bronze vessels. The two other pieces of green glazed pottery, a high vase and a low bowl, have forms peculiar to ceramics, that of the bowl being frequently met with in thirteenth century Persian ware. They belong to a later period than the vases already mentioned. The bowl with its balanced, careful technique, dates possibly from the Sung period (960-1279), while the high vase, whose rough handling is reminiscent of the Palace tiles of the Ming dynasty, doubtless had its origin in that period.

Chinese porcelain, which in point of date was subsequent to the glazed pottery, is represented by several large fish bowls. Like the earthenware vessels, their massive contours and simple, severe modeling bear the impress of the medieval spirit. They belong to the primitive era of Chinese porcelains, the Chia Ching (1522-1566) and the Wan-li (1573-1619) periods, whose products, while less finished, are more robust than those of the reign of K'ang-hsi. Their deep ultramarine blue, which as yet shows no shading off, has, as a color mass, never been surpassed, and it must have been this tone which was produced in imitation of the Persian faïences, and which received the name of Mohammedan blue.

At a time when the Chinese still employed an almost entirely monochrome ornament in their ceramics, flat decorations, consisting of figures or motives drawn from vegetation, had reached a high point of development in Persia. The two

faïence vases owned by Mrs. Lydig, which were probably produced in Mesopotamia in the fourteenth century, show a charming decoration of tendrils and arabesques in black on a blue-green ground. These vases, while differing in detail from the design of the late-period Ispahan rugs which cover the floors in this and the adjoining rooms, are still quite in character with them, and proclaim themselves the product of a land where the linear decoration of flat surfaces reached its highest point of development.

There is no doubt that the Hispano-Moresque artists of the late fourteenth and fifteenth centuries drew their inspiration from the lustred faïence ware produced in Persia and Egypt at an earlier period. Their art, which centered in Valencia and a few neighboring towns, is in a certain sense the most complete and perfected achievement in the whole domain of ceramics. It is an art which flowered under certain definitely assumed restrictions, necessary to the production of significant and finished forms. This form is limited almost exclusively to large bowls and albarelli, and the color to a gold lustre which in the early period was intermingled with blue, while the decorations consist almost exclusively of geometrical figures, than which there is no more appropriate ornamentation for ceramics. It is only in isolated examples that we find that the decorative inspiration has been drawn from nature. With these modest mediums, and within a short period of time, objects of unsurpassed merit were created. It is true that an art in itself so essentially Spanish and restricted could not enjoy a long period of life, and its golden age compasses hardly one hundred years, from the end of the fourteenth to the end of the fifteenth century, and no more than a few hundred examples of this art have been preserved to us. The great mass of lustred faïence ware produced after the end of the fifteenth century and the expulsion of the Moors up to our own days is artistically worthless.

Mrs. Lydig owns two albarelli and one bowl, specimens of the splendid early lustred faïence ware which was already in the fifteenth century celebrated beyond the confines of Spain



and highly prized at the courts of the Burgundian and Italian Princes. The bowl is the most valuable of these three pieces, and with one albarello belongs to that early period of the beginning of the fifteenth century when the purely geometrical Moorish style of decoration was still dominant, its Kufic inscriptions, Moorish arches and arabesques being strongly reminiscent of the ornamentation of the Alhambra. The second albarello, of a clear gold lustre, is a little later in date, and may be placed about the middle of the century, when small Spanish Gothic flower patterns began to mingle with the Arabian designs. The form of the albarello, or apothecary jar, reappears, as is well known, in Italian ceramics, drawn from some Spanish source, or from its original home in Mesopotamia.

Mrs. Lydig's two Italian examples are Florentine and Faenza productions of the early sixteenth century, and compared with the Spanish pieces show how much more diversified and highly colored was the Italian conception. The Italian craftsmen went even further, and, notably in the sixteenth century, under the influence of the great masters of painting, introduced figures and scenic representations into their creations which were frankly not always adapted to the simple forms of ceramic art. These conceptions, however, display so much naïveté and lively fancy that they are increasingly highly prized, despite a growing predilection in favor of the primitive ceramic forms. The bowl with the Judgment of Paris is a splendid example of the above-mentioned class of work, and was in all likelihood produced in the atelier at Urbino during the third or fourth decade of the sixteenth century.

The most notable piece, however, among the specimens of Italian faïence is a monumental vase with green decorations on a gray ground, which constitutes one of the few existing examples of Florentine ceramics of the first half of the fifteenth century. Its massive contours, direct outlines, the awkwardness yet dignity of the whole conception, remind us that we are in the period of Masaccio and Castagno. The ornamentation shows an admixture of Gothic and Oriental motives, calling our attention to the fact that the beginnings of ceramic art in Italy

were closely interwoven with the importation of faïences from the Near East. This well-preserved work is mentioned by Dr. Bode in his book on early Florentine Majolica as one of the chief productions of the early Florentine potters.

### TAPESTRIES, RUGS AND TEXTILES

The five tapestries of Mrs. Lydig's collection all belong to the golden age of that medieval art of weaving, the transition period from the Gothic to the Renaissance. While in point of time they are restricted to a period of not more than forty years, they are splendid examples of the widely differing conceptions of the Burgundian and Brussels ateliers.

The Barbarossa tapestry must take precedence in point of antiquity, and it is one of the most expressive of the Burgundian productions which have come down to us. The greater number of Burgundian tapestries woven during the reigns of Philip the Good and Charles the Bold represent assemblages of people or battle scenes filled with figures. Here, however, we for once have a single figure conceived in the splendid and dignified manner which distinguished all the works of art produced at the Burgundian court. The pride and majesty of bearing so typical of the pretensions of the Burgundian rulers is expressed in a couple of charming verses at the top of the tapestry, quite in the same manner as on the famous tapestries representing the history of Trajan in the Museum of Berne, to which it bears a strong similarity in style, although it must have been executed perhaps twenty years later. It is probably the production of the greatest of the Burgundian ateliers, that of Pasquale Grenier of Tournai.

The Burgundians, who were earlier than the Italians in their adoption of the Renaissance conception, and whose work is invariably characterized by a strong realism, combined with the solemnly religious conception of medieval times, were the first to introduce genre-like conceptions on a large scale into the domain of art. We learn from existing inventories that Grenier received orders to weave several tapestries with

"orangiers" and "gens paysans et bocherons lesquels font manière de ouvres et labourer au dit bois diverses façons," and, in fact, tapestries answering to this description have been preserved. The Musée des Arts Décoratifs possesses three of these productions, of which two have been rightly identified by Dr. A. Warburg with the first of these commissions to Pasquale Grenier in 1460, and the third with one given to Jean Grenier in 1505, and it is of this tapestry that the one in Mrs. Lydig's collection would seem to be a part. In our composition the page, holding a caparisoned white horse, and accompanied by several musicians, is waiting for his master, who in the Paris representation is overseeing the labors of the woodcutters. These woodcutters are felling orange trees and planting young saplings, and their labors earned the name of "orangier" for this type of tapestry. The color scheme of gay blue and red costumes, with the white horse in the center of the picture, is particularly attractive in our example, which is still characterized by the strong colors of the early Burgundian tapestries, although the drawing already betrays the rather more elegant conception of the period about 1500.

The remarkable tapestry with giraffes carrying little children on their backs and led by gypsies, is another genre-like scene, typifying the love of the Burgundian princes for all that was exotic and Oriental. This is one of the oldest presentations of the giraffe in art. We cannot state authoritatively whether we have here a Triumph of the Innocents, as has been surmised, or rather one of those curious genre scenes which are more akin to the realistic Burgundian temperament. It is safe to conclude, however, from the style of the tapestry, that it belongs to the first period of Burgundian tapestry weaving, prior to the fall of Charles the Bold.

Although only a short period of time elapsed between the production of the above-mentioned work and the one now to be described, they are totally different in conception. The Burgundian style has been displaced by that of the period of Maximilian, and of the prosperous, powerful trading towns of Flanders and Brabant, Bruges, Antwerp and Brussels. This



new conception, in which the court influence is still dominant, is more refined, both in the drawing and in the coloring which is dryer and more delicate. Under Italian influence these compositions became more harmonious and symmetrical, and reached a high point of technical perfection. In rare cases gold and silver threads were worked into them.

Both of Mrs. Lydig's tapestries, the King Jonathan and the Noli me Tangere, stand in close relation to the atelier of Jan van Room, who designed the Brussels Herkenbold Tapestry, while Mr. J. P. Morgan's famous tapestry, "The Kingdom of Heaven," is credited to the same atelier. The love of elegant poses and of a multitude of splendid costumes, typical of this master, is apparent in the Jonathan tapestry. With this is combined a fine feeling for expressive and characteristic gesture which is of especial importance in the designing of wall hangings. The colors of the Jonathan tapestry correspond to the refinement of its style, and a warm golden brown and glowing red appear and reappear throughout the composition.

The gem of the collection is, however, the Noli me Tangere from the Spitzer Collection. Only rarely did an artist of this period, in designing a tapestry, limit himself as in this instance to the delineation of a few extraordinarily expressive figures. A more successful composition, or one embodying more splendid color effects, rarely emanated from the Brussels ateliers. The details of the costumes are wonderfully drawn, as are the surrounding landscape, the plants in the foreground betraying a close study of nature, the trees in the middle distance suggestive of an acquaintance with Southern lands, and the border a masterwork of light yet luxuriantly intertwined foliage. The artists whose united efforts produced this work combined in themselves the highest achievement of Flemish miniature work, of character portrayal, and of masterly decorative color combination.

Six of the Oriental rugs in Mrs. Lydig's collection belong to that prized category known to commerce as Ispahan rugs, but which, according to later investigation, seem to have had

their origin in Herat in Eastern Persia. They are characterized by the incomparable Persian feeling for flat decoration, and for the transposition of simple forms of vegetation into rhythmically conventionalized motives. Only a few forms have been employed, peony blossoms and palmettes predominating, with bands of cloud, a motive borrowed from the Chinese, as connecting links.

It is no less than wonderful how variegated a picture has been created from these slender motives, with their perpetual interdevelopment of changing form, which still in nowise destroys the unity of the whole. Of the three large rugs, that with the stiffly arranged palmette design is probably the earliest, dating back to the sixteenth century, while the others belong to the first half of the seventeenth century.

The large Indian rug is an especially fine example of the weaver's art. These Indian carpets frequently surpass the Persian rugs in closeness of weave, although not in artistic quality. In our rug, the innumerable small blossoms, the stiffly conventionalized border surrounding them, the harmonious coloring, are all characteristic of a late seventeenth century production of the Imperial workshops at Lahore. The rug is especially interesting by reason of the innumerable Chinese emblems strewn throughout the border.

A group of textiles composed of exquisite Italian velvets, brocades and embroideries of the fifteenth, sixteenth and seventeenth centuries is included in the Lydig collection. The extremely rare velvet of the early Renaissance is represented by a green cope with the familiar design of pomegranates—a design which in its easy and free arrangement ranks as one of the most beautiful ever produced. A similar pattern, with fuller, more exuberant and unsymmetrically placed tendrils, reappears in a Venetian fifteenth century brocaded velvet, of which Mrs. Lydig possesses some large strips. A splendid result both technically and artistically has been achieved in the designing of this deep red velvet lavishly brocaded in gold, whose beauty and splendid artistry are typical of its Venetian birthplace. The plain red velvet which forms so rich a back-

ground to the drawing-room is probably a sixteenth century production, and is of a similar order to the velvet of the Cope embroidered in mid-Renaissance style.

The embroideries on red velvet which decorate the chairs and curtain show, for the most part, the splendid designs of the late Renaissance, with representations of figures in circles and cartouches, surrounded by arabesques. This style, which originated in Italy about 1550, and shows a mingling of the influence of Raphael's grotesques with the addition of Oriental motives, represents, in a certain sense, the highest development of Renaissance embroidery.

The Spanish ecclesiastical banners adorning the stairway lend a curious decorative note. The earliest are contemporaneous with the Italian embroideries mentioned above, being products of the second half of the sixteenth century, and show how deep an influence Italian art exercised on Spanish textiles. The later specimens date from the latter part of the seventeenth century, and indicate the influence of France on Spanish embroidery of that period. In both cases the foreign type which served as a model has been transposed into something over-rich and grandiose, to which, however, a highly decorative effect cannot be denied.

## FURNITURE

The furniture of the Italian Renaissance naturally predominates in Mrs. Lydig's collection, although examples of contemporaneous Northern work are not lacking. At a period when Italy was producing typical Renaissance furniture, such as the two Florentine Savonarola chairs, simple Gothic forms were still being fashioned on the other side of the Alps. The interesting French choir stall, with grotesque figures on the arms, belongs to this category of woodwork, and the realism of its ornaments is characteristic of the late Gothic spirit. There is, it must be admitted, a suggestion of Gothic lines in the swinging curves of the heavily built Florentine chairs, but their broad contours show how little understanding of the Gothic pointed arch there was in Italy.



Mrs. Lydig's collection is remarkable for the three chests—that most characteristic article of Italian Renaissance furniture—examples which are among the masterpieces of their kind. The Venetian chest is the earliest, and is in a splendid state of preservation. This type of cassone, ornamented with stucco and gilding, which was peculiar to Northern Italy, reached its most elaborate development in Venice. The arabesques covering its surface are indicative of the close relations which existed between Venetian art and that of the Orient.

In contrast to this early Renaissance specimen, with its relatively flat relief and straight sides, are the three carved chests, masterpieces of the Middle Renaissance. This form was undoubtedly originated in Florence, but received its later development in Rome, where the great Florentine artists, Raphael, Michelangelo and others, whose influence was strongly felt in the decorative arts, had established themselves, and where they completed their greatest works.

Besides the Italian Renaissance furnishings, the collection contains isolated examples of Northern Renaissance work. There is an English armchair, and three Elizabethan stools, which show English furniture of the period to have been rough and primitive compared with that of Continental origin. Then there are two valuable French *cacquoire* chairs, of the late sixteenth century, one of which is distinguished by Havard as a typical example of its kind. The Portuguese armchairs, belonging to the transition period between Baroque and Rococo, are remarkable examples of a too richly decorated style which strove to combine early Moorish ideas with those of France and even, perhaps, of Holland.

WILHELM R. VALENTINER.



AFTERNOON SALE

FRIDAY, APRIL 4, 1913

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING PROMPTLY AT 2.30 O'CLOCK



# CERAMICS

\$ 125.00



1—POTTERY BOWL

P. J. McCallahan

25<sup>00</sup> CHINESE: MING DYNASTY (1368-1643)

BROAD and low, with sides curving inward at the top.  
No foot. Covered with a rich green glaze.

*Height, 4½ inches; diameter, 10 inches.*

*Purchased from Mr. Thomas B. Clarke.*

150-

2—*POTTERY VASE*

P. J. McCallahan

150 —

CHINESE: MING DYNASTY (1368-1643)

CYLINDRICAL in shape, bulging slightly toward the top. At the bottom a rather strong molding above the flaring base. Two incised lines around the middle of the vase. At the top a slight lip. The whole glazed in rich green.

*Height, 12½ inches.*

*Purchased from Mr. Thomas B. Clarke.*







3—GLAZED POTTERY VASE

CHINESE: T'ANG DYNASTY (618-907)

*Potter Palmer Jr.*

350

A COPY in pottery of a bronze "Tsun" or sacrificial wine vase of the Han period. Full body with wide neck, decorated with fillets and fine incised geometric patterns. Simulated tiger-head and ring handles. Flat glaze, pale green in color.

Height, 14½ inches.

Purchased from Mr. Thomas B. Clarke.



4—GLAZED POTTERY VASE

375<sup>c</sup> CHINESE: T'ANG DYNASTY (618-907) *W. W. Seaman Agent*

A COPY in pottery of a bronze "Tsun" or sacrificial wine vase of the Han period. Full body with rather broad neck, decorated with fillets and simulated tiger-head and ring handles. Deep green glaze.

*Height, 14½ inches.*

*Purchased from Mr. Thomas B. Clarke.*



500-



5—PORCELAIN JARDINIÈRE

CHINESE: MING DYNASTY, REIGN OF WAN-LI (1573-1619)

500-

N. W. Seaman Agent

DEEP bowl, a little smaller at the bottom than at the top, with slightly convex sides. Decorated in strong blue with two dragons covered with a scale pattern. The background filled with flower and flame motives. At the top around the lip a running band of fine ornament. Marked on the lip: Ta Ming Wan-li nien chih (Made in the reign of Wan-li of the great Ming dynasty).

Height,  $14\frac{1}{2}$  inches; diameter, 18 inches.

Purchased from Mr. Thomas B. Clarke.

500—



# 6—PORCELAIN JARDINIÈRE

CHINESE: MING DYNASTY, REIGN OF WAN-LI (1573-1619)

500—

*N. W. Seaman Agents*

DEEP bowl, a little smaller at the bottom than at the top, with slightly convex sides. Decorated in strong blue with two dragons covered with a scale pattern. The background filled with flower and flame motives. At the bottom conventionalized hillocks. Marked on the lip: Ta Ming Wan-li nien chih (Made in the reign of Wan-li of the great Ming dynasty).

Height, 14½ inches; diameter, 18 inches.

Purchased from Mr. Thomas B. Clarke.



7—PORCELAIN JARDINIÈRE

CHINESE: MING DYNASTY, REIGN OF CHIA-CHING  
(1522-1566)

500 -

Potter Palmer & Co.

LARGE shallow bowl, with outcurving slightly convex sides. Decorated in deep blue with floral and fish designs. Marked on the lip: Ta Ming Chia-Ching nien chih (Made in the reign of Chia-Ching of the great Ming dynasty).

Height, 14 inches; diameter, 28 inches.

Purchased from Mr. Thomas B. Clarke.



500—



8—PORCELAIN JARDINIÈRE

CHINESE: MING DYNASTY, REIGN OF CHIA-CHING  
8-00<sup>00</sup> (1522-1566)

*Mortimer L. Schiff*

LARGE shallow bowl, with outcurving sides, slightly convex. Decorated in deep blue on white with floral and fish designs. Marked: Ta Ming Chia-Ching nien chih (Made in the reign of Chia-Ching of the great Ming dynasty).

Height, 14 inches; diameter, 30 inches.

Purchased from Mr. Thomas B. Clarke.

425-



9—LARGE PORCELAIN JARDINIÈRE

CHINESE: MING DYNASTY, REIGN OF CHIA-CHING  
(1522-1566)

+ 25<sup>re</sup> *B. J. Charles Es.*  
BROAD, shallow bowl with outcurving convex sides.  
Decorated in deep blue on a white ground with lotus  
and scroll designs. Marked: Ta Ming Chia-Ching nien  
chih (Made in the reign of Chia-Ching of the great  
Ming dynasty).

*Height, 15 inches; diameter, 30 inches.*

*Purchased from Mr. Thomas B. Clarke.*

475-



10—GLAZED POTTERY VASE

MESOPOTAMIAN (XIVTH CENTURY)

+ 7500 *Burton Mansfield*

GLOBULAR body with short neck, covered with bluish-green glaze on which the decoration has been painted in black. The glaze does not cover the foot. Two horizontal lines surround the body below the middle of the vase, dividing it into two fields which are filled with thin foliated scrolls and leaves. The neck also is decorated with scrolls. Partly covered with silvery iridescence.

Height, 11 inches; diameter, 9 inches.

Purchased from D. G. Kelekian.

*Box 8XX*



A 75-



11—GLAZED POTTERY VASE

475<sup>cc</sup> MESOPOTAMIAN (XIVTH CENTURY) *Briton Museum*

GLOBULAR body with slightly higher neck and foot. Bluish green glaze and black ornaments. The body is divided by horizontal lines into three fields, the middle one being the widest. In the upper field Cufic inscriptions; in the middle one scrolls with arabesques, leaves, and birds; in the lowest, fishes swimming to the left. On the neck two stripes of geometrical patterns. The foot is unglazed. Partly covered with silvery iridescence.

Height, 11 inches; diameter, 9 inches.

Purchased from D. G. Kelekian.

*cost 1 Sxx*



Poco

Cost \$ 28.774

12—LUSTRED FAÏENCE DISH WITH MOCK  
ARABIC INSCRIPTIONS

HISPANO-MOESQUE: VALENCIA, SPAIN (ABOUT 1400-  
1430)

Poco

Seligmann & Co.

ORNAMENTED in pale blue, dark blue, and gold lustre on a cream-colored ground. In the middle a roundel containing a star pattern; between the roundel and the brim four pointed ovals containing spirals alternating with bands of mock Arabic inscriptions. The brim is decorated with undulating curves in light blue. The open spaces in the field and in the border are filled with spirals, dots and conventional leaves.

*Diameter, 14 inches.*

This dish and the following albarello are of the first period of Hispano-Moresque lusted ware, when Arabic elements are still predominant in the design, although combined with Gothic motives. These pieces can be dated by comparison with similar plates in the British Museum and in Earl Spencer's collection, which have coat-of-arms dating from before 1430. (Compare A. van der Put, "Hispano-Moresque Ware," London, 1909.)

*Purchased from Seligmann & Co.*





1200 —

13—*LUSTRED FAÏENCE APOTHECARY JAR,  
OR ALBARELLO, WITH MOCK ARABIC  
INSCRIPTIONS*

HISPANO-MORESQUE: VALENCIA, SPAIN (ABOUT 1400-  
200 "1430)

C. W. Walker

THE design consists of five horizontal bands, the widest of which is in the middle. It contains diamond-shaped areas filled with forms resembling a fleur-de-lys; the upper adjoining band displays a conventional leaf pattern, the lower adjoining band a design of intersecting arches; while the top and bottom bands are made up of simulated Cufic inscriptions repeating the initial letter of the name of Allah. The neck band also is made up of conventionalized Arabic letters.

*Height, 12 inches; diameter, 5 inches.*

*Purchased from Seligmann & Co.*

600-1

14—*LUSTRED FAÏENCE APOTHECARY JAR,  
OR ALBARELLO*

600 = 1475) *Böhler Steinzeug*  
HISPANO-MORESQUE: VALENCIA, SPAIN (ABOUT 1450-

CYLINDRICAL shape, narrowing slightly toward the upper part. Low neck and foot, connected with the body by a sloping rim. Ornament in pale gold lustre on cream color. The decoration consists of five horizontal bands containing conventionalized branches, spirals and geometrical interlacings. Similar patterns on neck and shoulder.

*Height, 12 inches.*

*Purchased from Seligmann & Co.*







5100-

15—TWO-HANDLED MAJOLICA VASE

ITALIAN: FLORENTINE (FIRST HALF OF XVTH CENTURY)

5100-

E. Valentine

FULL rounded body with cylindrical neck and twisted handles. Reddish clay, the lower third covered with a yellow glaze, the upper two-thirds with a white enameled ground on which the design is painted in green outlined with manganese purple. On each side is an antlered deer, holding in its mouth a bunch of decorative oak leaves of Gothic form. The background is filled with similar foliage. The fore and hind quarters of the deer are painted in solid green with purple and white spots, while its body is covered with a green and white diaper pattern which suggests a saddle blanket. The type of animal is derived from Near Eastern art. The neck of the vase is encircled by a rudimentary guilloche.

Height, 14½ inches.

Reproduced in Dr. Bode's "Die Anfänge der italienischen Maiolika" as in the possession of Stephano Bardini, Florence. Also in "Art in America," Vol. I, No. 1. This is one of the few large Florentine vases of the Gothic period still extant and in perfect preservation.

*Purchased from Seligmann & Co.*



16



17

16—MAJOLICA APOTHECARY JAR,  
OR ALBARELLO

180 cc ITALIAN: FLORENTINE (LATE XVTH CENTURY)  
Of the usual albarello shape, with incurving sides decorated on a white ground with pine-cone designs in strong blue and orange. Geometrical patterns on shoulder.

Height, 9 inches.

Purchased from the late E. Molinier, Paris.

17—MAJOLICA APOTHECARY JAR,  
OR ALBARELLO

130 cc ITALIAN: FAENZA (FIRST HALF OF XVIth CENTURY)  
The usual albarello form, decorated by a broad band around the middle divided into two rectangular panels containing on an orange ground designs of cornucopiae and foliage in blue and white. On one side a coat-of-arms. At the top the inscription in Gothic letters, "Terra Figilata."

Diameter, 10¼ inches.

Purchased from the late E. Molinier, Paris.



18—*MAJOLICA PLATE*

ITALIAN: URBINO (FIRST HALF OF XVI<sup>TH</sup> CENTURY)

425<sup>cc</sup>

*F. Xanto*  
THE JUDGMENT OF PARIS: Shallow plate with low foot. Under a tree at the left sits the naked Paris before whom stand the three goddesses each holding a spear. In the background hills and mountains with a lake and villages. In the foreground a scroll inscribed LA · ISTORIA DE · PARIS · E · VIENA. Blue-green, yellow and black are the predominant colors. On the back a scroll pattern on a white ground. In the center beneath the foot a large R crossed with a paraph, forming an X, possibly the mark of Fra Xanto da Rovigo. (Border restored.)

*Diameter, 10 inches.*

*Purchased from Seligmann & Co.*



19—*MAJOLICA VASE*

ITALIAN: VENETIAN (ABOUT 1600) *sw*

GLOBULAR body with short neck decorated on one side with a male head in a medallion surrounded by arabesques and acanthus foliage. Colors: orange and blue on a cream ground.

GOLDSMITH'S WORK



3800—

20—*RELIQUARY*

FRENCH: LIMOGES (XIII<sup>TH</sup> CENTURY)

(Wood, covered with gilt copper, the outlines engraved,  
the decoration in champlevé enamel)

3800 "

Seligmann & Co.

SMALL oblong box, the cover in the shape of a gable-roof with a cusped ridge carrying three balls at the top. The box rests on four square feet. The front is decorated with the Crucifixion, above which on the lid is Christ in a white medallion with an adoring angel on either side. On the back four half-figures of angels in squares of white. On both ends angels in circles. In the remaining sections conventional floral designs. The heads of the figures are raised in high relief. The background is in blue and white enamel.

*Length, 6 inches; depth, 2 $\frac{3}{4}$  inches; height, 5 inches.*

*Purchased from Seligmann & Co.*







3100-

## 21—CRUCIFIX

GERMAN: RHENISH (XII<sup>TH</sup> CENTURY)

(Copper, champlevé, enameled and gilded)

3100<sup>00</sup>

Seligmann & Co.

ON one side the Crucified Christ is represented with arms extended, His hands and feet pierced by nails. His body is draped from the breast to the knees. The head is inclined to the left; behind it a large cruciform halo. Above His head the letters IHS (Jesus) and XPS (Christus). On the other side at the intersection of the arms of the cross is a circular panel with the Agnus Dei. To the left of the head of the Lamb the Greek letter Α, to the right the letter Ω. On the arms foliated ornaments. The figure of Christ and the letters above His head executed in champlevé enamel. The pattern on the back incised.

Height, 8 inches; width, 5 $\frac{3}{4}$  inches.

*Purchased from Seligmann & Co.*

1800

22—TABLE ORNAMENT IN THE FORM OF A  
HORSE

GERMAN: AUGSBURG (LATE XVI<sup>TH</sup> CENTURY)

1800 (Silver gilt) Böhrler Stemmer  
A PRANCING horse, its fore legs in the air, rests its hind legs on an oval base on four scroll feet. Marked with the pine-cone of Augsburg and maker's mark H M.

Height, 9¾ inches.

This mark is usually identified with Heinrich Maalich, born 1625, worked in Augsburg after 1651, died 1698. About twenty known works by him, in the Castle, Berlin, in the Treasury, Munich, in Moscow, and elsewhere, are recorded in Rosenberg, "Der Goldschmiede Markzeichen," Frankfurt, 1911.

Purchased from A. S. Drey, Munich.







600-

23—*TABLE ORNAMENT IN THE FORM OF A  
HORSE*

GERMAN: Breslau (LATE XVII<sup>TH</sup> CENTURY)

(Silver gilt)



*J. W. Walker*

A SMALL, full-bodied horse with short head and flowing tail, prances on its hind legs on an oval base, naturalistically wrought with grass, stumps, and leaves, among which are tortoises and insects. The horse is bridled, but without reins. A saddle cloth is girded to its back. The head of the horse is removable, so that the body may be used for a drinking cup. Marked with Breslau stamp and C. M. (Christoph Müller).

*Height, 8½ inches.*

Christoph Müller was Master of the Guild in Breslau in 1689 and died in 1735. Five works by him, two dated 1693 and 1719, are described by Rosenberg.

*Formerly in the Speyer-Cahn Collection.*

*Purchased from J. Boehler, Munich.*

2200-

24—*TABLE ORNAMENT IN THE FORM OF A  
LION*

GERMAN: AUGSBURG (LATE XVI<sup>TH</sup> CENTURY)

2200<sup>c</sup>

(Silver gilt)

J. + S. Goldsmith

A RAMPANT lion, with a long tail, its fore legs in the air, its hind legs resting on the ground. Around the neck a collar with a fragment of chain attached. Head removable, so that the object can be used for a drinking cup. Marked with the pine-cone of Augsburg and maker's mark IZ(?). Inscribed on the body J. Z. H.

*Height, 7 inches.*

*Purchased from A. S. Drey, Munich.*







1200-

25—TABLE ORNAMENT IN THE FORM OF A  
GOAT

GERMAN: AUGSBURG (LATE XVI<sup>TH</sup> CENTURY)

209 cc

(Silver gilt)

Böhler Sternmeyer

A PRANCING goat, its fore legs in the air, rests its hind legs on an oval base. Head removable, so that the object can be used for a drinking sup. Marked with the pine-cone and maker's mark E. Z.

Height, 9½ inches.

Many works by this master in the form of lions, owls, deer, oxen, etc., are recorded in Rosenberg. One work is dated 1624. An ornament in the form of an ostrich signed by him is in the Wallace Collection, London, and two salt cellars are in the Cluny.

*Purchased from A. S. Drey, Munich.*



1200-

26—*TABLE ORNAMENT IN THE FORM OF A  
HEN*

GERMAN: ULM (FIRST HALF OF XVII<sup>TH</sup> CENTURY)

207 c

(Silver gilt)

J. F. Goldsmith

A FAT hen with carefully chased feathers, standing on an oval base. The head is removable so that the object can be used as a drinking cup. Ulm mark and maker's mark CF.

Height, 8½ inches.

Purchased from A. S. Drey, Munich.





2700-

27—TABLE ORNAMENT IN THE FORM OF A  
HORSE

GERMAN: FRANKFURT (XVII<sup>TH</sup> CENTURY)

2700- (Silver gilt) J. & S. Goldsmith

A JUMPING horse, its fore legs in the air, rests its hind legs on an oval base which is richly decorated with flowers, two lizards, a tortoise, frogs, and a beetle in high relief. Head removable. Frankfurt mark. Maker's mark TF.

Height, 10 inches.

Purchased from A. S. Drey, Munich.



150- each

28—PAIR OF OVAL BOXES

AUGSBURG (EARLY XVIII<sup>TH</sup> CENTURY)

300<sup>00</sup>

(Silver gilt)

M. L. Schiff

HINGED and locked lids. Decorated with gadrooning on sides and top. In the center of the top leaf motive. Marked with the pine-cone of Augsburg and maker's mark L R. Works of this master described by Rosenberg, No. 331, two of which are dated 1708 and 1712.

Size,  $9\frac{1}{4}$  by  $6\frac{3}{4}$  inches.

Purchased from M. Fridel, Paris.

160-

29—BRASS SANCTUARY LAMP

ITALIAN: VENETIAN (XVIII<sup>TH</sup> CENTURY)

160<sup>00</sup>

L. G. Schuber Co

HEAVY bowl, from the outer edge of which project three winged genii who serve as attachments for the three elaborate supporting chains which are joined together above by a carved ball.

Height of bowl, 24 inches; diameter, 17 inches.

Purchased from B. Benguiat.

ITALIAN SCULPTURES  
MARBLE, TERRACOTTA, STUCCO

MINO DA FIESOLE

Born at Poppi, 1431; died in Florence in 1484. Pupil of Desiderio da Settignano. Worked in Florence and Rome. Sculptor of portrait busts and reliefs. Among his most important works are the tombs in the Badia at Florence and in St. Peter and St. Maria sopra Minerva in Rome.

MADONNA AND CHILD

(Middle relief, marble)

HALF length. The Madonna is seen in profile turned toward the left with her hands folded in adoration of the sleeping Child, who half sits, half reclines on a pillow before her, His head resting drowsily on His left hand. With His right hand He holds a long scroll and at the same time points with His forefinger to the inscription thereon: EGO · DORMIO · TE · COR · MEUM · VIGILAT. The Child is naked save for a slight drapery, the Madonna clothed in a veil which covers her head and is edged with a reeded border. The sleeves of her dress are of fine material, fastened by little buttons on the under side of the arm.

Height,  $23\frac{1}{2}$  inches; width,  $17\frac{3}{4}$  inches.

This relief is undoubtedly by the same hand as the Crucifixion in S. Balbina and the Ciborium in S. Maria Maggiore, both in Rome (compare especially the Nativity and Adoration of the Child and the relief of the Virgin, signed "Opus Mini" in the latter work). Both of these have been published by Dr. Bode (Denkmäler der Renaissance Sculptur) as two of the most important works of the Roman period of Mino da Fiesole. This relief was probably executed at about the same time, c. 1460-70.

Purchased from Seligmann & Co.







1700-

No. 31

FOLLOWER OF MICHELANGELO

FLORENTINE (ABOUT 1520-1530)

*A YOUTH*

17.5" (Full round, nearly life size, marble. On a low plinth) *L. F. B. over Ser.*

NUDE figure standing languidly with the right foot and left arm set back in contraposition, the left foot placed forward, the right hand, in which a stone (?) is held, bent in front of the breast. The youth rests his left hand on a dolphin beside him.

This figure was undoubtedly made by a Florentine artist about 1520-30 under the influence of the early works of Michelangelo. The elegant pose reminds one of the Giovannino in the Berlin Museum. There are also resemblances to the works of Domenico Poggini although this figure seems less stiff than the signed works of that sculptor.

*Height, 51½ inches.*

*Purchased through Mr. Charles Loeser, Florence.*

1750-

No. 32

GIOVANNI DA BOLOGNA

Born at Douai, 1534; died in 1608. Worked in Florence, Bologna and other Italian cities. One of the most important sculptors in Italy during the latter part of the sixteenth century.

*CROUCHING VENUS*

1750<sup>00</sup> (Full round, nearly life size, alabaster)

H. F. N. over Des

THE nude goddess kneels as though just coming from the bath. Her right hand is raised across her breast to comb her long hair, the lower end of which is held in her left hand. Her right knee rests on the floor, with the left leg half bent. Her head is turned so that she can glance back over her right shoulder. The figure appears to make almost a complete turn and is sculptured so that it can be seen with equal advantage from all sides.

*Height, 29 inches.*

*Exhibited in the Metropolitan Museum, New York, 1910.*

*Purchased through Mr. Charles Loeser, Florence.*







7600-

No. 33

ATTRIBUTED TO ANDREA DELLA ROBBIA

Born in Florence in 1435; died in France in 1525. Nephew of Luca della Robbia, and his pupil. While Luca worked mostly in Florence, the works of Andrea are distributed all over Tuscany.

MADONNA AND CHILD

70.00 (High relief, tondo, enameled terracotta)

Seligmann & Co.

HALF-LENGTH figure of the Virgin carrying on her left arm the nude Christ Child while with her right hand she gently supports His body. She bends her head toward His but turns her eyes downward. The Child raises His right hand in an attitude of benediction and clasps a bird in His left. His eyes are turned toward his mother. Both figures have halos. The figures are covered with white enamel, the eyes painted in with manganese purple. The background light blue enamel. Frame ornamented with the classical egg-and-dart molding in white.

*Diameter, 21½ inches.*

Under the name of Andrea della Robbia in the collection of Baron Lanna in Prague, sold in Berlin in 1909; catalogue No. 472 and plate No. 40. A. Marquand, "Della Robbias in America," 1912, No. 67, with reproduction, calls attention to the similarity between this Madonna and that in Giovanni della Robbia's lunette in S. Maria Novella, and to the still closer resemblance this bears to the work of Benedetto da Majano. He attributed it to a follower of the latter and thinks it may possibly be an early work of Giovanni's. Among the works from the studio of the Della Robbias, this is undoubtedly one of the most charming and important owned in this country.

*Purchased from Seligmann & Co.*

2100—  
No. 34

STYLE OF ANDREA DELLA ROBBIA  
(BENEDETTO BUGLIONI?)

FLORENTINE (LATE XV<sup>TH</sup> CENTURY)

MADONNA ADORING THE CHILD, WITH AN  
ANGEL

3100<sup>cc</sup> (High relief, tondo, enameled terracotta)

*P. R. French*  
THE Madonna kneels to the right with folded hands looking down at the Child, who lies in a helpless and restless position to the left and raises His hands to her. An angel on the extreme left supports the infant Christ. Both look toward the Madonna. Around the medallion a heavy garland of flowers and fruit. The figures in white upon a light blue ground. The garland chiefly in green and yellow.

Diameter, 37 inches.

Formerly in the Molinier Collection in Paris, reproduced as frontispiece in the catalogue. Described by A. Marquand: "Della Robbias in America," No. 56. Professor Marquand has rightly observed that the composition occurs again in a similar execution in the lunette of the altar-piece in the church of San Gimignano at Antona, near Massa Carrara, a work which has been plausibly attributed to Benedetto Buglioni. He further mentions that in the Museum at Berlin, in the Vieweg Collection in Braunschweig, and in the Watts Collection at Guildford are medallions by the same hand as ours.

*Purchased from the late E. Molinier.*







2400—

No. 35

THE MASTER OF THE MADONNA  
OF THE LILIES

Late fifteenth century Florentine artist working in the atelier of the Della Robbias. Influenced especially by Antonio Rossellino, sometimes by Desiderio da Settignano and Benedetto da Majano.

MADONNA OF THE LILIES SUCKLING THE  
CHILD

2400— (Middle relief, tondo, enameled terracotta)

*Seligmann & Co.*  
HALF-LENGTH figure of the Virgin holding the Child with both hands to her left breast; she looks downward, her head turned toward the right. Both Mother and Child have halos. Behind the Virgin the suggestion of a landscape and two stalks of lilies. The figures are white with touches of manganese on the eyes; the background is light blue.

*Diameter, 28 inches.*

Described by A. Marquand: "Della Robbias in America," No. 65, with reproduction. Professor Marquand has grouped the works of this master together and attributed to him in this country the Madonna from the Hainauer Collection in Mr. Charles P. Taft's possession and another in the collection of Mr. Henry Walters in Baltimore.

*Purchased from Seligmann & Co.*

1500

No. 36

ATELIER OF THE DELLA ROBBIAS

FLORENTINE (ABOUT 1500)

PAIR OF DOLPHIN-HANDLED VASES

3000

(Enameled terracotta)

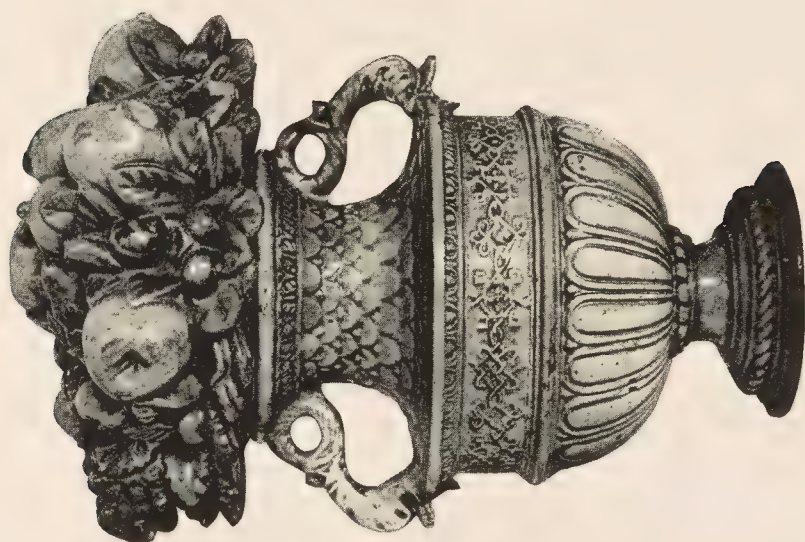
J. J. Prati

THE vases resemble somewhat an antique amphora in form. Around the neck and on the shoulders of each is a scale pattern, while the upper part of the body is encircled by a band of interlacing strap-work. The lower part of the body is covered with gadrooning. Two handles in the form of dolphins. A removable bunch of fruit and leaves is set in each vase. The vase is blue, the fruit and foliage yellow, green and manganese.

*Height, 18 inches.*

Similar vases, mostly without the bouquets of fruit, are in the Berlin, South Kensington, and other museums. Described by A. Marquand: "Della Robbias in America," No. 47-50. Professor Marquand refers to two altar-pieces by Giovanni della Robbia, where similar vases appear as part of the frames.

*Purchased from Harding, London.*







1400-

No. 37

ITALIAN (FLORENTINE?) ARTIST

(FIRST HALF OF XVTH CENTURY)

Near in style to the so-called Master of the Pellegrini Chapel.

*MADONNA AND CHILD*

1400- (High relief. Stucco. Polychrome and gilded)

J. Pratt  
THE Virgin holds the Christ Child seated on her left arm, wrapt in the folds of her blue and gold head-scarf; the Virgin's gown, like the Child's tunic, is vermillion patterned with gold. Represented in half figure; on a base with "A. M." in monogram supported by two cherubs between two shield-like projections.

*Height, 20 inches.*

Several examples are known of this relief: at Basio in Reggio Emilia, Casa Scaluccia (Venturi, "L'Arte," 1908, p. 300); in Museo Nazionale, Florence; in Kaiser Friedrich Museum, Berlin; in the Louvre, Paris, and in the Metropolitan Museum, New York. An analogous stucco in the collection of Baron Tucher, Vienna, is ascribed by C. von Fabriczy to the Master of the Pellegrini Chapel. Venturi ascribes a like example in the Berlin Museum and other similar pieces to a Florentine popular school contemporary with the early development of Luca della Robbia. (Storia del arte italiana, 1908, VI, p. 228.)

*Purchased from Glisenti, Florence.*

900-

No. 38

ITALIAN (FLORENTINE?) ARTIST

(XV<sup>TH</sup> CENTURY)

WORKING AFTER BENEDETTO DA MAJANO: FLOR-  
ENTINE, 1442-1479

MADONNA AND CHILD WITH ST. JOHN

(Middle relief, colored stucco)

900

E. Caruso

BEHIND a balustrade the Virgin is seen in three-quarter length slightly turned to the left holding the nude Christ Child. With her right hand she raises that of the Child so that He may bless the young St. John on the left who looks upward in adoration. In front of the balustrade is a large cherub head with wings in red and gold.

Height, 30¼ inches; width, 22 inches.

This stucco exists in several replicas and is executed after a composition by Benedetto da Majano.

*Purchased from Glisenti, Florence.*







750-

No. 39

ITALIAN (FLORENTINE?) ARTIST

(XVTH CENTURY)

Working after LUCA DELLA ROBBIA (Florentine, 1399-1482).

MADONNA AND CHILD

750<sup>cc</sup>

(Middle relief, colored stucco)

H. F. Huber des.

THE Virgin is sitting in profile facing the left and holds the Child on her lap. The Child looks up to His mother and grasps with His left hand the mantle which covers her shoulders, while with his right He holds the drapery which is wound around His body. In the background the suggestion of a tree. Frame with two nude *putti* on both sides holding garlands above their heads. Cartouches on the top and bottom of the frame.

*Height, 30 inches; width, 21 inches.*

The original in glazed terracotta after which this stucco is executed exists in several replicas, one of the best being in the Beckerath Collection in Berlin.

The frame proves that this replica was executed in the middle of the sixteenth century, showing how late the fifteenth century sculptures were imitated in Italy.

*Purchased from Glisenti, Florence.*

1250-

No. 40

ITALIAN ARTIST

(XVII<sup>TH</sup> CENTURY)

*MADONNA AND CHILD*

(Stucco, full round, unfinished at the back)

1200-  
THE Virgin, clad in a wide mantle and a flowing veil, is seated on a stone bench. With her right arm she holds the nude Child, who stands with one leg on the bench and the other on the lap of the Virgin, who clasps His foot in her left hand. He embraces His Mother with both arms and looks up into her eyes.

Figures one-third life size. Remains of paint on the costume of the Virgin.

*Height, 26 inches.*

*Purchased through Stanford White.*







No. 41

WHITE MARBLE BASIN

1000 - ITALIAN (XVITH CENTURY)

Mr. L. Schiff  
IN the form of a child's sarcophagus rounded at the two outer corners and carved on the front with a mask flanked by arabesques and foliage. Supported on two lion-footed rests. A modern fountain-head in the form of a lion mask rests on the edge of the basin.

Length, 49 inches; width, 22½ inches.  
Height on feet, 25 inches.

No. 42

200 - PORPHYRY MORTAR AND PESTLE

200 - ITALIAN: SIENESE (XVITH CENTURY)

Mrs. Chelsea  
HEAVY apothecary's mortar with rounded edge, in the form of a classical urn. Pestle of porphyry with wooden handle.

Height, 10 inches; diameter, 11 inches.

BRONZES



160—

No. 43

ETRUSCAN ARTIST

(VI-VTH CENTURY, B.C.)

RECLINING WOMAN

160—

(Statuette, bronze)

*Vorm Chair*

SHE leans on her left arm, from which the hand is missing. Clothed in long draperies arranged in archaic folds. Her hair is long and falls behind her back.

Height, 2 inches; length,  $2\frac{3}{4}$  inches.

No. 44

ETRUSCAN ARTIST

(VI-VTH CENTURY, B.C.)

A MAN

140—

(Statuette, bronze)

*A. B. Warner*

BEARDED, standing, partly clad in drapery arranged in archaic folds. He holds a round vase on his left shoulder. On a round plinth.

Height,  $3\frac{3}{4}$  inches.

140—

No. 45

ETRUSCAN ARTIST

(VI-IVTH CENTURY, B.C.)

A YOUNG MAN

150—

(Statuette, bronze. Green patina)

*A. B. Warner*

STANDING, completely nude, with arms at the side and left leg slightly advanced.

Height,  $3\frac{3}{4}$  inches.

150—



6251

No. 46

FLORENTINE ARTIST

(END OF XVTH CENTURY)

MARSYAS

6251

(Statuette, gilt bronze)

P. W. French

NUDE figure, standing on a plinth. He rests on the right foot with the left slightly drawn backward, and originally held in both hands a flute which is now missing. Thick, roughly curled hair and mustache.

*Height, 11 inches.*

This statuette resembles in style the works by Antonio Pollaiuolo and Bellano, except in that it is treated in a more decorative way. As the holes in the body and pedestal show, the figure very likely formed a part of a casket or larger group to which it was attached by screws.

*Purchased from M. Fridel, Paris.*





1025-

m. Drieu

No. 47

**RICCIO (ANDREA BRIOSCO, called RICCIO)**

Sculptor, born in 1470, at Padua; died there in 1532. Most important master working in bronze statuettes, plaquettes and medals in Northern Italy in the Quattrocento.

**TWO SATYRS PLAYING BALL**

1025<sup>cc</sup> (Statuettes, bronze, gilt) *D. W. French Leo*

Two nude satyrs with shaggy goat-legs. Their heads, with curly hair and double-pointed beards, are turned toward each other and thrown back laughingly. The one has his right arm raised as if to throw a missing ball, the other stretches up his left arm as if to catch it.

*Height, 8 inches.*

Replicas of these figures are in the possession of Mr. William Bennett in London (exhibited in the Burlington Club, 1912, Catalogue Mac-lagan, Nos. 65 and 69), differing only in that they are connected by a chain and retain the ball missing in our example.

*See page 1025-cc*

*Purchased from M. Fridel, Paris.*



1400—  
No. 48

FRANCESCO DA SANT' AGATA

Sculptor. Worked in Verona and Padua about 1490-1520(?).

A YOUTH

(Statuette, bronze. Light brown patina)

1400

P. W. French

THE nude figure is resting on the right foot, with the left drawn back. Both arms are crossed above the head, which is slightly turned to the left. The eyes are half closed.

*Height, 8 inches.*

The only signed statuette by Francesco da Sant' Agata is one in boxwood in the Wallace Collection. Based on this work, Dr. Bode has assigned to the artist a number of bronze statuettes, mostly influenced by classical works, including this one. It has rightly been suggested that the artist was influenced in this composition by one of the classical statues of Hypnos. Although the cast is not one of the earliest, it cannot be later than the seventeenth century. Other replicas of the same figure are in the Berlin Museum, in the collection of Mr. J. P. Morgan, and in private possession in Munich.

*Formerly in the Mannheim Collection, Paris.*





2080—

No. 49

FOLLOWER OF DONATELLO

PADUAN (XV<sup>TH</sup> CENTURY)

BRONZE INKSTAND IN THE FORM OF A  
CASKET

2080—

W. B. Walker

OBLONG in form, resting on claw and ball feet surmounted by the grotesque bodies and heads of bearded old men. Decorated on the sides with centaurs ridden by nymphs and supporting garlands enclosing portrait heads of young men in high relief; at the ends Gorgon heads and on the lid full-length cupids holding ribbons which bind a garland enclosing, in the form of a medallion, a Gorgon head.

*Height, 4 inches; length, 8½ inches; breadth, 4½ inches.*

An almost identical inkstand in the collection of Mr. J. Pierpont Morgan, illustrated in Dr. Bode's catalogue, No. 68, Plate XLI. It exists in several replicas and is usually ascribed to Caradosso. However, Dr. Bode states rightly that the work is more in the style of the school of Donatello and does not show much similarity to the known works of Caradosso.

*Formerly in the Mannheim Collection, Paris.*



6751

No. 50

FLORENTINE ARTIST

(MIDDLE OF XVI<sup>TH</sup> CENTURY)

ANATOMICAL FIGURE

675<sup>cc</sup> (Statuette, bronze. Dark lacquered patina)

*R. A. Rosenbaum*

A STANDING male figure, the left arm raised above the head, the right arm lowered to grasp the upper end of a club which rests on the ground between the feet. The figure stands on the left leg, with the right foot raised from the ground. The whole body is twisted in a turn from left to right; the gaze is directed upward.

*Height, 7 $\frac{3}{8}$  inches.*

Similar figures in the Victoria and Albert Museum, the Louvre, the Berlin Museum, in the collection of Seymour Haden, and elsewhere. Formerly statuettes of this type were attributed to Michelangelo or his pupils Marco Agrate and Cigoli. In the Renaissance they were considered not only as anatomical studies, but also as "memento mori," representing the dead raised for judgment. Compare Maclagan's catalogue of the exhibition in the Burlington Club, 1912.

*Formerly in the Mannheim Collection, Paris.*





625-  
725- Rebid

No. 51

MANNER OF DOMENICO POGGINI

(MIDDLE OF XVI<sup>TH</sup> CENTURY)

Born in Florence about 1525; died after 1589. Pupil of Benvenuto Cellini. Influenced by Michelangelo. He was a goldsmith, medallist and sculptor in bronze and marble.

*A GLADIATOR*

725-cc (Statuette, bronze. Brown lacquered patina)

*Largo Blumenthal*  
FULL-LENGTH, nude man of slim proportions, upright, as if striding forward, his right leg advanced, his head, with thick hair, turned to the left. He grasps with his right hand a sword, which he is drawing from the scabbard held in his left.

*Height, 8 inches.*

Replica with variations in Mr. J. Pierpont Morgan's Collection, described in Dr. W. Bode's catalogue, No. 128, and in the catalogue of the exhibition in the Burlington Club, 1912. The correct attribution due to Dr. Bode.

*Formerly in the Mannheim Collection, Paris.*



No. 52

MANNER OF DOMENICO POGGINI

(MIDDLE OF XVI<sup>TH</sup> CENTURY)

MAN CARRYING A CHILD

*Poggini* (Statuette, bronze. Dark brown patina) *Albrecht Dürer*

FULL-LENGTH nude figure of a tall man of muscular build with massive throat; his head and whole body are turned to the left. He strides forward with the left leg in advance, carrying a child on his left shoulder and resting his right hand, in which he holds a cloth, on his hip. The child lays his right hand upon the man's head and looks down confidently; in his left hand he holds an apple; his upper arm is grasped by the left hand of the man.

*Height, 91¼ inches.*

A similar figure in the collection of Mr. J. Pierpont Morgan (catalogue of Dr. W. Bode, No. 1291). The attribution due to Dr. Bode.

*Formerly in the Hainauer Collection, Berlin.*





3100-

No. 53

GIOVANNI DA BOLOGNA

Sculptor, born in Douai, 1524; died in Florence, 1608. Worked in Florence, Bologna, and other Italian cities (See Number 32).

HERCULES AND THE ARCADIAN STAG

3,100- (Statuette, bronze. Light brown patina)

for Goldschmidt.

D. H. Farr

THE nude Hercules struggles with the stag, grasping the neck of the animal with his left hand and bending back its antlers with his right. The deer stands on its hind legs with head thrown back and open mouth, as if crying in anguish. Hercules is represented as a fully matured man with thick neck and bushy hair and beard.

Height, 14 $\frac{1}{4}$  inches.

Part of a series of the "Labors of Hercules." An identical group in the Wallace Collection, illustrated in Dr. Bode's "Italian Bronze Statuettes," Vol. III, No. CXCIX. One of the masterpieces among Giovanni da Bologna's bronze statuettes.

Purchased from J. & S. Goldschmidt.



650-  
No. 54

MANNER OF GIOVANNI DA BOLOGNA

(LATTER PART OF THE XVII<sup>TH</sup> CENTURY)

*VENUS AT THE BATH*

b 50 " (Statuette, bronze. Black patina)

*D. N. Walker*  
THE nude Venus rests her left arm on a slender classic vase, which stands beside her on a pedestal partly covered with drapery. The weight of her body is borne on her right leg, her left being crossed in front of her so that she may the more easily remove her sandal with her right hand. Her hair is elaborately dressed.

*Height, 9 inches.*

After a classical statue. Quite in style of the acknowledged works of Giovanni da Bologna, showing the same motive as the statuette reproduced in Dr. Bode's "Italian Bronze Statuettes," Vol. 3.

*Purchased from M. Fridel, Paris.*





800-

No. 55

SCHOOL OF GIOVANNI DA BOLOGNA

(LATTER PART OF THE XVI<sup>TH</sup> CENTURY)

*EQUESTRIAN STATUETTE OF HENRY IV OF  
FRANCE*

*700*

(Bronze. Brown patina)

*Mrs E. F. Trevor*

THE king, who is in complete armor save for his head, which is uncovered, rides a steed which prances on its hind legs as though suddenly reined back. The king looks down toward the ground at the right as if an enemy were lying at the feet of the horse. In his right hand Henry holds a short sword, while his left grasps the bridle reins, with which he pulls back the head of the horse. The king is bearded, as in his best known portraits.

*Height, 7 inches.*

*Purchased from M. Fridel, Paris.*



2880 and  
Dresden

No. 56

Just Des  
reception

JACOPO SANSOVINO

Born in Venice in 1486; died there in 1570. Worked in Florence, Rome and Venice. Most important sculptor in Venice during the Renaissance. Also an architect.

*TWO CANDLESTICKS IN THE FORM OF PUTTI*

56 00 "

(Statuettes, bronze)

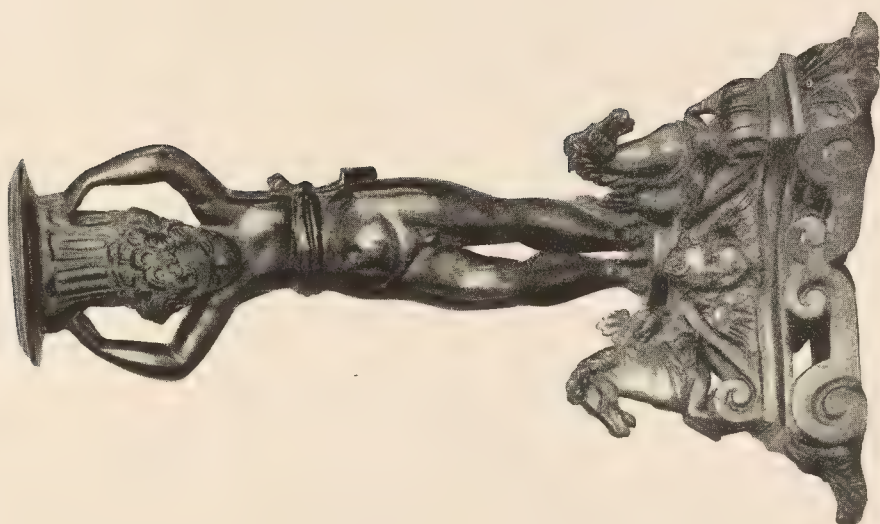
Dinner Room

THE two children, nude except for scarfs wound round their waists, carry candle sockets shaped like baskets on their shoulders, the one grasping his burden by the brim, the other by the upper part of the body. They are resting one on the right, one on the left foot, with the other foot drawn back, each standing on a round plinth which rests on an elaborately decorated triangular base consisting of three volutes surmounted by winged sea-horses and separated by cherub heads. The lowest portion of the base is composed of scrolls and acanthus leaves.

*Height, 10½ inches.*

An identical pair of figures were in the Taylor Collection which was sold in London in July, 1912; another pair in the collection of Mr. E. Simon, in Berlin, reproduced in Dr. Bode's "Italian Bronze Statuettes," Vol. 3, and attributed to Alessandro Vittoria.

*Purchased from Seligmann & Co.*





325-

No. 57

VENETIAN ARTIST

(LATE XVI<sup>TH</sup> CENTURY)

**BRONZE INKSTAND**

325<sup>re</sup>

(Dark patina)

E. J. Besseler

GADROONED urn supported by three winged genii with curly hair whose legs terminate at the knees in lion-feet. Between the figures free-standing scroll and floral ornaments. On the lid a cupid holding part of a bow. This figure is a modern addition.

*Height, 9 inches.*

The composition is in the style of Alessandro Vittoria and Roccatagliata.

*Purchased from M. Fridel, Paris.*



2150-  
No. 58

FLEMISH ARTIST WORKING IN ITALY

(LATE XVITH CENTURY)

WRESTLING WOMEN

3100- (Statuette, bronze. Reddish-brown patina)

J. S. Goldsmith

OF the two large-limbed women, one stands with outspread legs, her right hand on the head and her left on the abdomen of her opponent, whom she forces to bend backward. The latter grasps the upper left arm of the former with her right hand, her left on the other's hip, and struggles as though about to yield.

*Height, 8 inches.*

The same group is in the Wallace Collection. Described in Dr. Bode's "Italian Bronze Statuettes," Vol. 3.

*Purchased from Gimpel & Wildenstein.*





3000-

No. 59

ITALIAN ARTIST

(LATE XVI<sup>TH</sup> CENTURY)

*THE BORGHESE WARRIOR*

3000- (Statuette, bronze. Black patina) R. H. Lorenz Agave

A REDUCED copy of the famous classical statue now in the Louvre. As in the original the shield and sword blade are missing.

*Height, 14 inches.*

A similar figure in the Kaiser Friedrich Museum, reproduced in Bode, "Italienische Bronzen, Museum, Berlin," No. 410.

*Purchased from Gimpel & Wildenstein.*



575-  
No. 60

ITALIAN ARTIST

(LATE XVI<sup>TH</sup> CENTURY)

*SATYR, AFTER THE ANTIQUE*

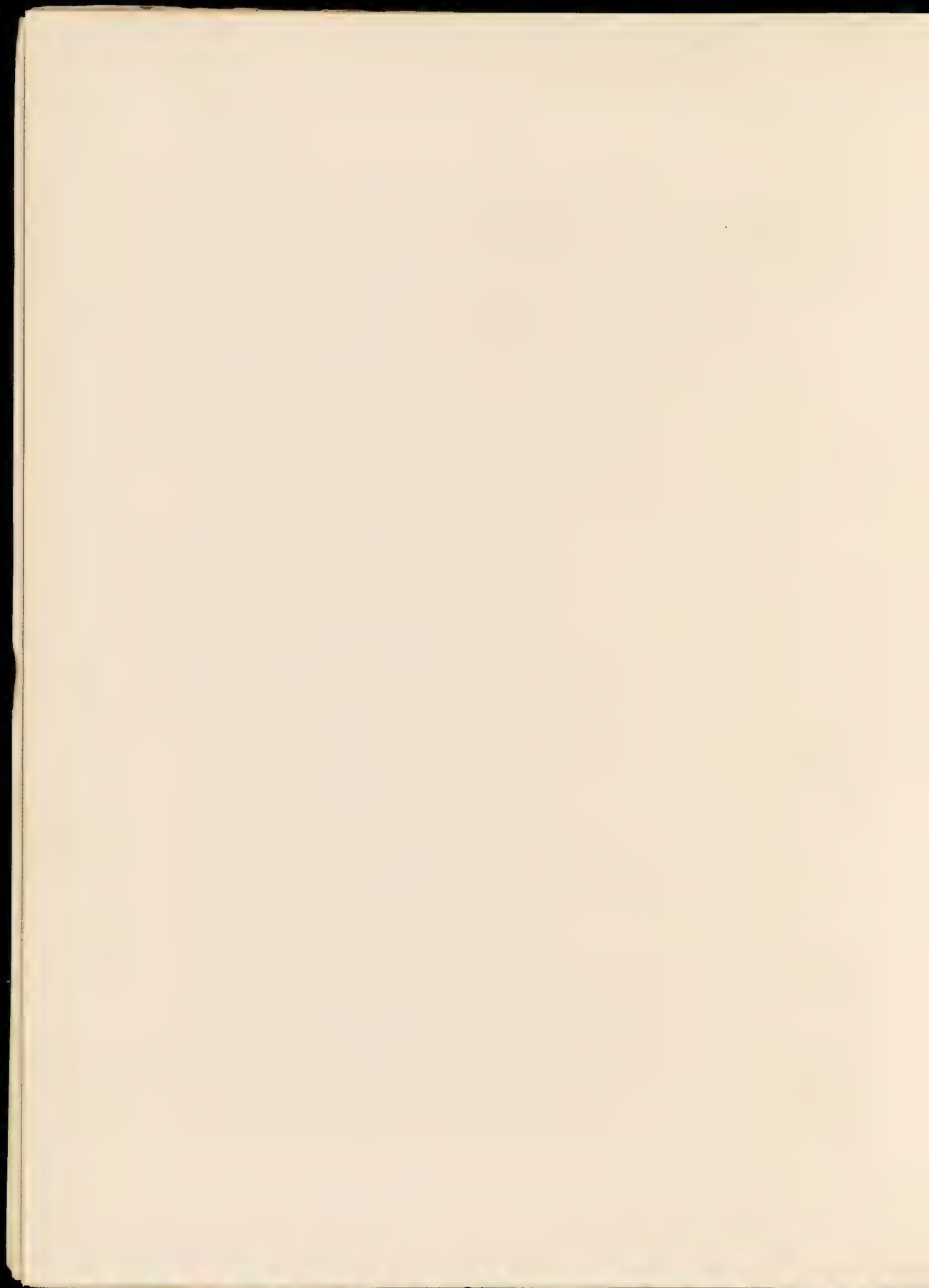
575<sup>00</sup> (Statuette, bronze. Brown patina)

*E. Caruso*  
FULL-BODIED bearded man, striding forward with the right foot in advance and the right hand upraised, holding a curved stick. He wears a lion-skin tied around the neck, with the knotted claws dangling in front on his chest. The rest of the skin falls behind until it is caught up and twisted around the left arm. On his head a garland of reeds.

*Height, 13 inches.*

*Purchased from M. Fridel, Paris.*





No. 61  
ITALIAN ARTIST  
(XVIII<sup>TH</sup> CENTURY)

70-

**BRONZE APOTHECARY'S MORTAR**

70<sup>cc</sup>

Jb. Van Slochem

BELL-SHAPED, on a low foot, decorated on the outside with fillets, with the monogram "S M," crowned, and with lilies on one side and figures of the Virgin with the Angel of the Annunciation on the other. Handles ornamented with human heads.

*Height, 6 $\frac{3}{4}$  inches; diameter, 8 inches.*

No. 62  
ITALIAN ARTIST  
(XVIII<sup>TH</sup> CENTURY)

55-

**BRONZE APOTHECARY'S MORTAR**

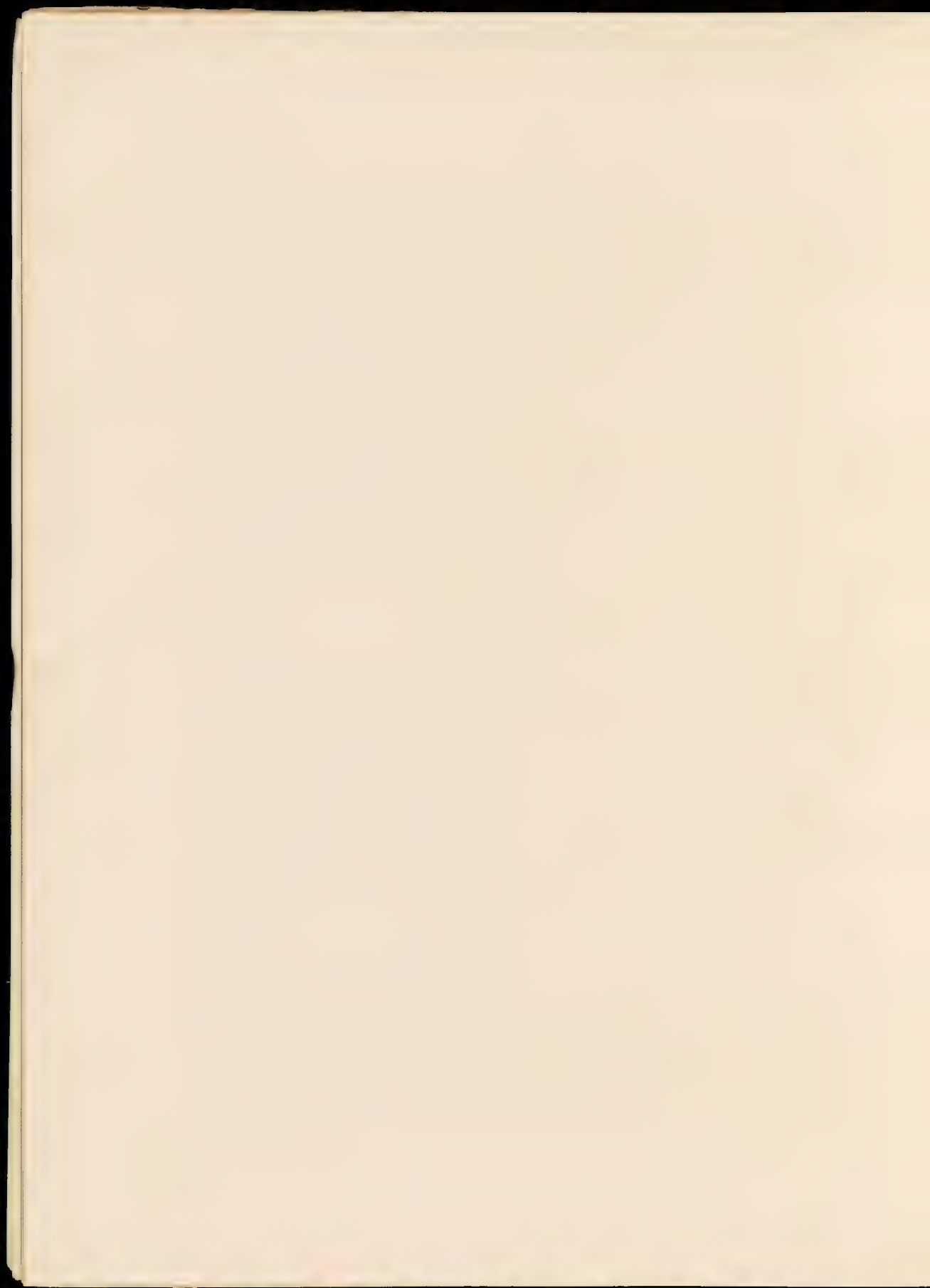
55<sup>cc</sup>

Jb. Van Slochem

IN the shape of an inverted bell on a low foot. Decorated on the outside with fillets and cartouches. Two handles in the form of human heads.

*Height, 7 inches; diameter, 8 $\frac{1}{2}$  inches.*





FRENCH SCULPTURES

FRENCH ARTIST OF ABOUT 1500

Probably from the North of France.

KING CLOTAIRE AND AN ATTENDANT

5500<sup>cc</sup> (Wood, with remains of painting) *Seligmann & Co.*

PART of a large group forming a single unit in an altar-piece dedicated to Saint Eloi. The King stands in front clad in a long gown, over which is a garment with full sleeves, shaped like a dalmatic, originally painted blue and patterned with fleurs-de-lys. An ample cloak fastened on the right shoulder and a flat-brimmed hat surmounted by a royal circlet composed of fleurs-de-lys complete his costume. He is turned to the right and looks downward. In his left hand he holds a sceptre(?), the upper part of which is missing. Behind him on a higher level stands an attendant clothed in a skirted, full-sleeved garment and a flat hat, and resting his right hand on a partly destroyed staff.

*Height, 21 inches.*

From the altar-piece of St. Eloi, in a church at Recloses, Province of Seine-et-Marne. A cast of this sculpture, together with the missing portion of the same group, is in the Musée de Sculpture Comparée (Trocadéro), Paris. The other part of the group consists of two figures: St. Eloi as a goldsmith, with an attendant, displaying to King Clotaire the two gold and jeweled saddles which the Saint has made at the King's order out of the material allotted for one. The first saddle rests on the ground, and toward it the gaze of the King is directed; the other is held in the hands of St. Eloi's attendant. The making of these two saddles (or thrones, according to some versions) out of the precious materials assigned for one was St. Eloi's first noteworthy achievement. It was considered such a proof of honesty that he at once was taken into favor by the King, whose successor, Dagobert, continued to employ Eloi on many important works. Eventually Eloi gave up the goldsmith's trade and was made Bishop of Noyon, becoming in time the patron saint of goldsmiths, armorers and workers in metal.

*Purchased from Seligmann & Co.*







300—

No. 64

FRENCH ARTIST: SCHOOL OF THE LOIRE

(ABOUT 1500)

*SAINT SYLVESTER, BISHOP OF ROME*

300 (Wall statue, limestone, remains of coloring)

W. G. Walker

THE saint is represented as Pope, with his attribute, the bull, by his side. Over a long, girdled alb Saint Sylvester wears a cope which reveals the amice at the throat and the stole crossed in front of his breast. On his head the triple tiara. The right arm is raised in benediction. The left arm is missing.

*Height, 31 inches.*

Saint Sylvester (died 335 A.D.) converted Constantine, who made him Bishop of Rome. The bull, his symbol, was restored by him to life after being killed by a magician who said he knew the name of the Omnipotent and whispered the name in the ear of the animal, upon which the bull fell dead. Sylvester said the deed was done in the name of Satan and revived the animal by making the sign of the cross over it.

2  
No. 65

FRENCH ARTIST: SCHOOL OF THE LOIRE

(ABOUT 1500)

*SAINT BLAISE (?), BISHOP OF SEBASTE IN  
CAPPADOCIA*

225<sup>re</sup> (Wall statue, limestone, with traces of color)

*D. V. Walker*  
THE saint is represented as bishop, wearing a long cope over an alb and a dalmatic. About his neck is an appareled amice and on his head a high mitre. In his left hand he holds the pastoral staff, the upper part of which is missing, while with his right he makes the gesture of benediction. "Saint Blaise" (?) on the plinth, in Gothic letters.

*Height, 37 inches.*

Saint Blaise was patron saint of Ragusa and healer of diseases of the throat. He died in 289 A.D.







150-  
each

No. 66

FRENCH ARTIST: ILE DE FRANCE

(ABOUT 1500)

*PAIR OF CONSOLES*

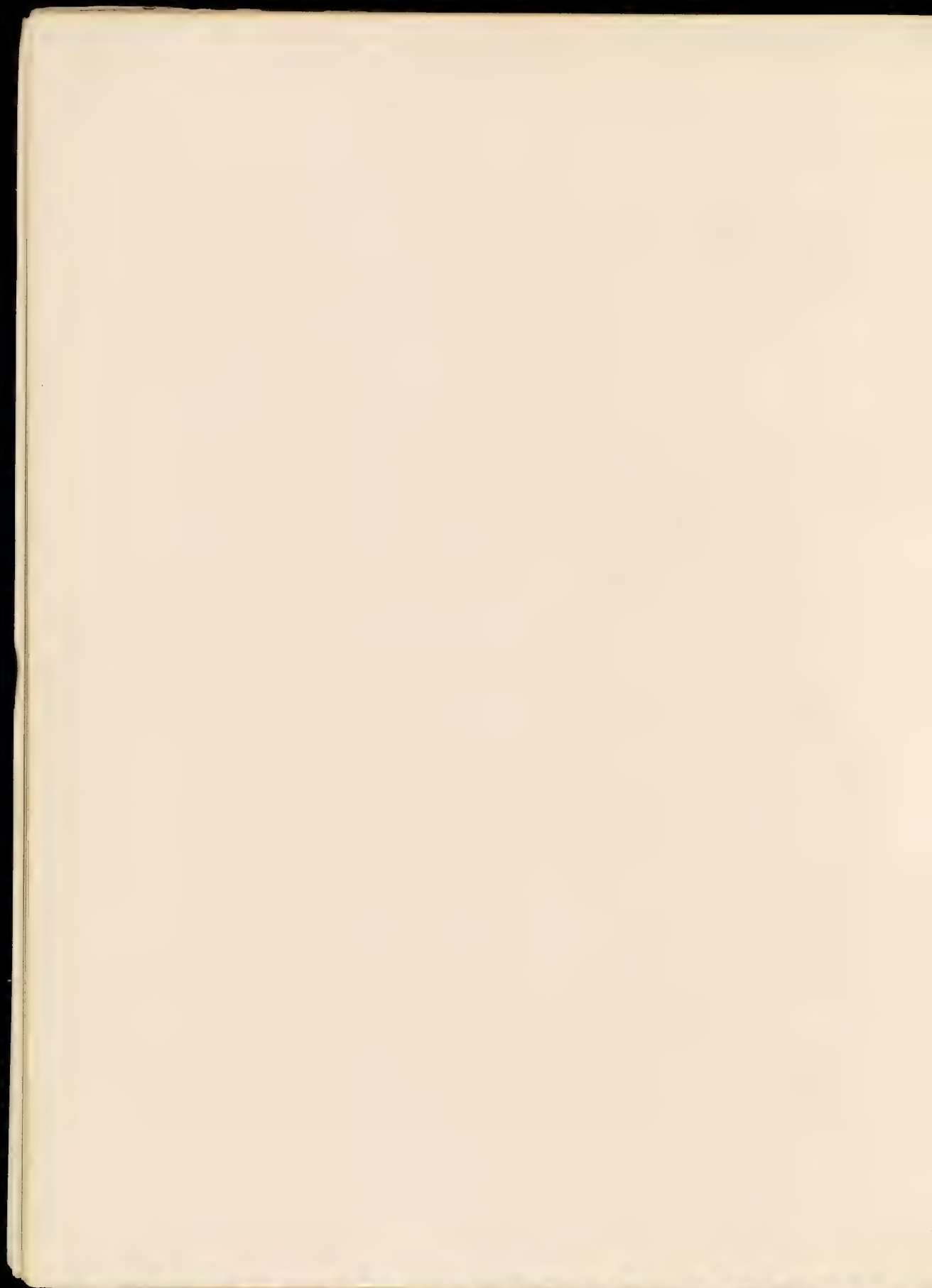
300 cc

(Middle relief, limestone)

H. F. Huber Leo

THE under part of each console is decorated with the half figure of an angel garbed as a choir boy holding the liturgical book and singing. Each wears a hooded cope fastened in front with a large morse. Fillets are bound around their flowing hair. Their large wings are spread out on either side and curve inward toward the bottom.

*Height, 19 inches; width, 11½ inches; depth, 8½ inches.*



GERMAN SCULPTURE




2730-  
No. 67

### MANNER OF KONRAD MEIT

Born in Worms, after 1514. Court Sculptor of Margarita of Austria in Brussels; in 1536 member of the Guild in Antwerp. Most important sculptor in the Netherlands during the early Renaissance.

#### ADAM AND EVE

(Full round, boxwood)

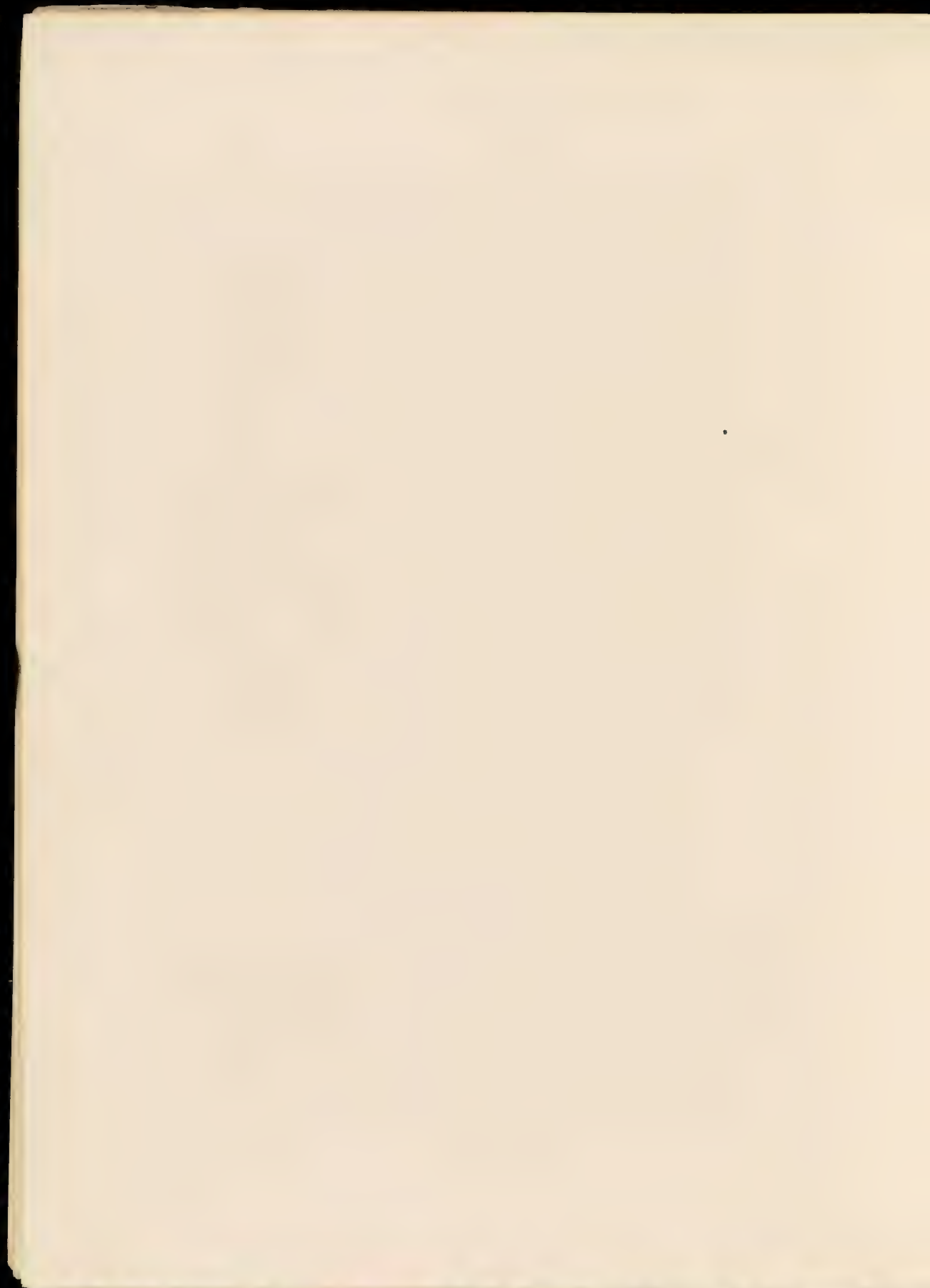
 *Seligmann Rec.*  
SMALL nude figures. Adam stands with the right leg behind the left, stretching his left hand out to Eve, who gives him the apple. He has bushy hair and is meagerly proportioned. Eve stands with the left leg behind the right and, smiling, turns her head toward him. Her hair hangs loosely. On small rectangular plinths.

*Height, 5 $\frac{3}{4}$  inches.*

These two remarkable carvings were executed about 1520 and show much resemblance to the works of Konrad Meit (compare, for instance, the treatment of the faces and the hair with the portrait figures on the tombs in St. Nicholas de Tolentin at Brou). Figures of the same style attributed to Konrad Meit are in the Museum at Vienna and in Gotha.

*Purchased from Seligmann & Co.*





FURNITURE  
ENGLISH, ITALIAN, FRENCH  
SPANISH AND PORTUGUESE  
OF THE  
XV<sup>TH</sup>, XVI<sup>TH</sup>, XVII<sup>TH</sup> AND XVIII<sup>TH</sup> CENTURIES



68—TWO WALNUT SAVONAROLA CHAIRS

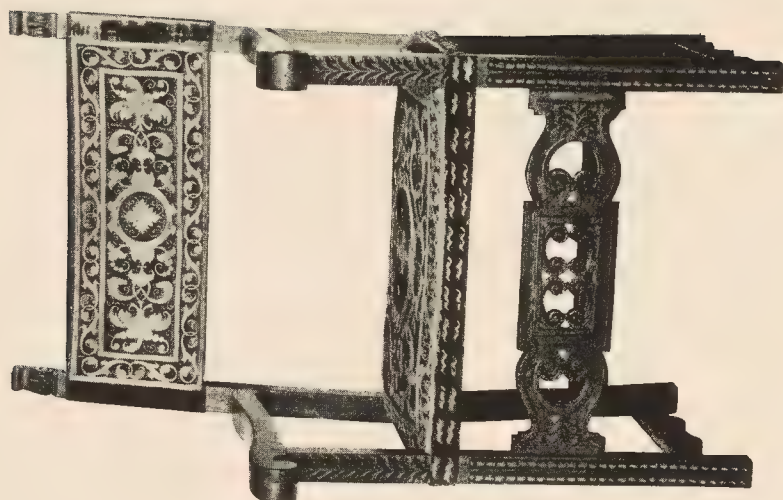
ITALIAN: FLORENTINE (XV<sup>TH</sup> CENTURY)

900<sup>cc</sup> OF the shape known as Savonarola or X chairs, with back and arms. One chair has conventionalized lion feet. The back and seat covered with sixteenth century gold embroidery on red velvet. *Seligmann Co*

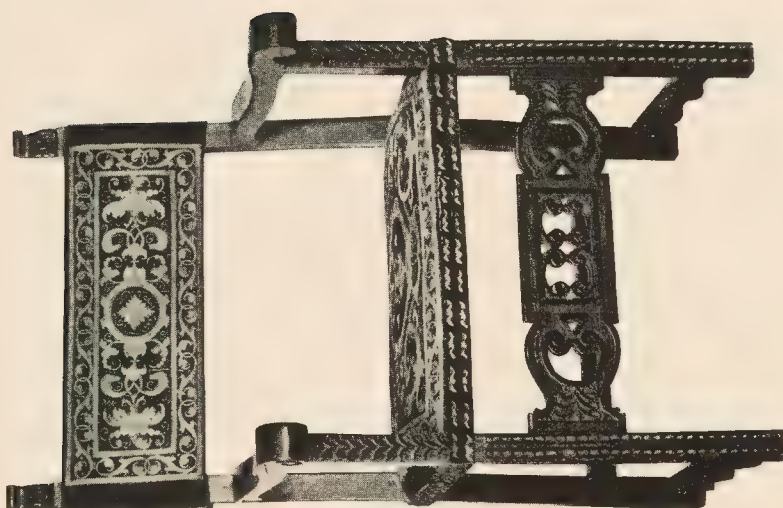
*Height, 36 inches; width, 25 $\frac{3}{4}$  inches; depth, 19 $\frac{1}{2}$  inches.*

*Purchased from the late E. Molinier, Paris.*





69



69

69—TWO WALNUT ARMCHAIRS

900<sup>00</sup> ITALIAN: FLORENTINE (SECOND HALF OF XVI<sup>TH</sup> CENTURY)

*Seligmann & Co.*

RECTANGULAR seat, resting on four straight legs, carved with guilloches and connected in front by an elaborate stretcher. The back is composed of two straight posts with acanthus-leaf finials, joined by a broad cushioned rest. Back and seat cushioned in old red velvet ornamented with sixteenth century embroidery in gold.

*Height of back, 43 inches.*

*Purchased from the late E. Molinier, Paris.*

70—FOUR WALNUT CHAIRS

400<sup>00</sup> ITALIAN (SECOND HALF OF XVI<sup>TH</sup> CENTURY)

*Miss Chance*

SQUARE seats with straight legs and high backs. The legs are joined in front by a wide stretcher in pierced carving. Similar stretchers are twice repeated in the back. Cushions of old red velvet.

*Height of back, 47 inches.*



## 71—WALNUT CACQUETOIRE CHAIR

578 FRENCH (MIDDLE OF XVI<sup>TH</sup> CENTURY)

*Seligmann Leo*  
FLARING seat with straight sides, supported on two carved and two plain legs connected at the foot by stretchers. The back rectangular and high, topped by an ornament of scrolls, strap-work and honeysuckle motives. The central panel is decorated with similar ornaments and surrounded by a rope molding. An egg and dart pattern on the rail supporting the seat. Flat, curving arms supported by four turned posts. Cushion of old red velvet.

*Height, 54 inches.*

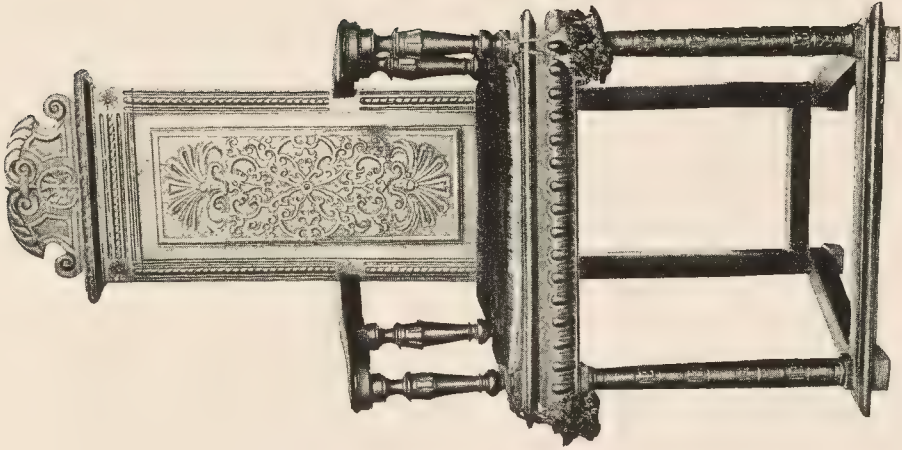
Illustrated as a typical cacquetoire chair by Henri Havard, "Dictionnaire de l'ameublement," Vol. I, p. 607, fig. 422.

## 72—WALNUT CACQUETOIRE CHAIR

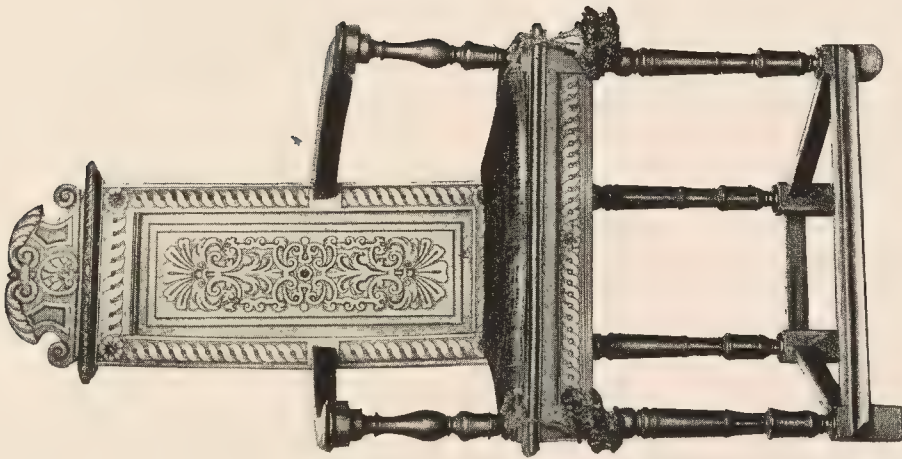
375 FRENCH (MIDDLE OF XVI<sup>TH</sup> CENTURY)

*Seligmann Leo*  
FLARING seat with straight sides, supported on four turned legs connected at the foot by stretchers. The back rectangular and high, topped by an ornament of scrolls, strap-work and honeysuckle motives. The central panel is decorated with similar ornaments and surrounded by a broad guilloche. Curving arms supported by two turned posts. A similar guilloche on the rail supporting the seat. Cushion of old red velvet.

*Height, 54 inches.*



71



72



### 73—TWO SMALL FOLDING CHAIRS

FRENCH (EARLY XVIII<sup>TH</sup> CENTURY)

*800*

(Pine(?) stained black)

*Mrs. n. C. Scoville*

MADE in X form with back. Stretchers front and back just above the feet. Openwork backs composed of twisted columns connected above by arches. The stretchers, legs and posts are carved with a flat, incised pattern derived mostly from thistles or oak leaves. The upper stretchers of the back, however, show figure subjects, on one chair the sacrifice of Isaac by Abraham, on the other Christ and the Woman of Samaria. The seats are covered with cushions of Venetian velvet of the period.

*Height of back, 28 inches.*



74—TWO ARMCHAIRS

*H. F. V. M. B. 165*

807<sup>cc</sup>

PORTUGUESE (EARLY XVIII<sup>TH</sup> CENTURY)

(Wood, painted black, with carving picked out in gold)

THE curving seat is supported by four cabriole legs with lion-feet connected by stretchers. The back consists of a broad upright panel carved with conventionalized roses, from which the arms curve downwards to the seat. Cushion of seventeenth century crimson brocade, trimmed with galloon.

*Height of back, 40½ inches.*



75—FOUR SCONCES

SPANISH (XVI<sup>TH</sup> CENTURY)

560<sup>00</sup>

(Wood, painted and gilded)

H. F. Scherker

EACH sconce consists of an heraldic eagle with outstretched wings, its breast charged with a large spade-shaped armorial shield with many quarterings, surmounted by a crown. The five candle brackets and sockets are modern additions.

*Purchased through Stanford White.*

76—THREE OAK JOINT STOOLS

ENGLISH (XVII<sup>TH</sup> CENTURY)

180<sup>00</sup>

FOUR turned legs, inclined slightly inward toward the top, and connected at the bottom by rectangular stretchers.

Mrs. Cheney

77—OAK ARMCHAIR WITH PANELED BACK

ENGLISH (XVII<sup>TH</sup> CENTURY)

300<sup>00</sup>

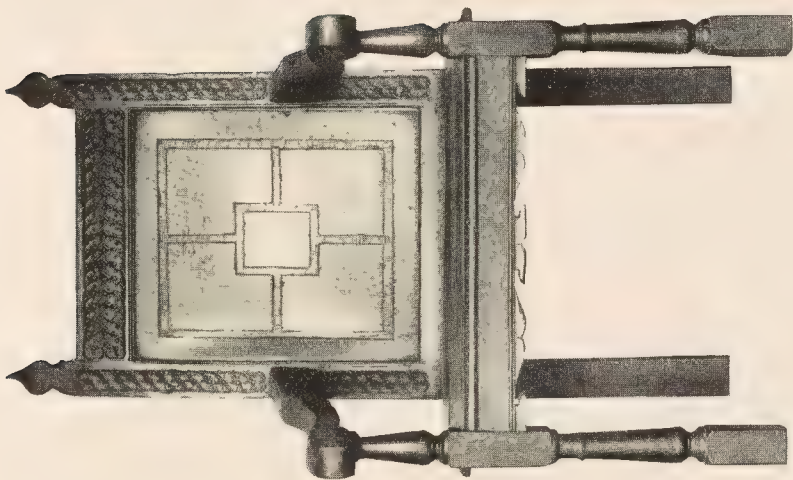
TWO turned and two plain legs, rectangular seat, and paneled back, bordered by a guilloche. On either corner of the back a simple pointed ornament.

E. H. Rosenbaum

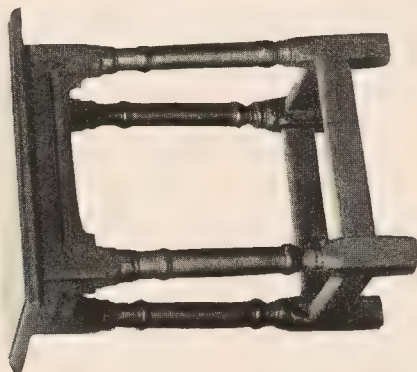
*Height of back, 45½ inches.*



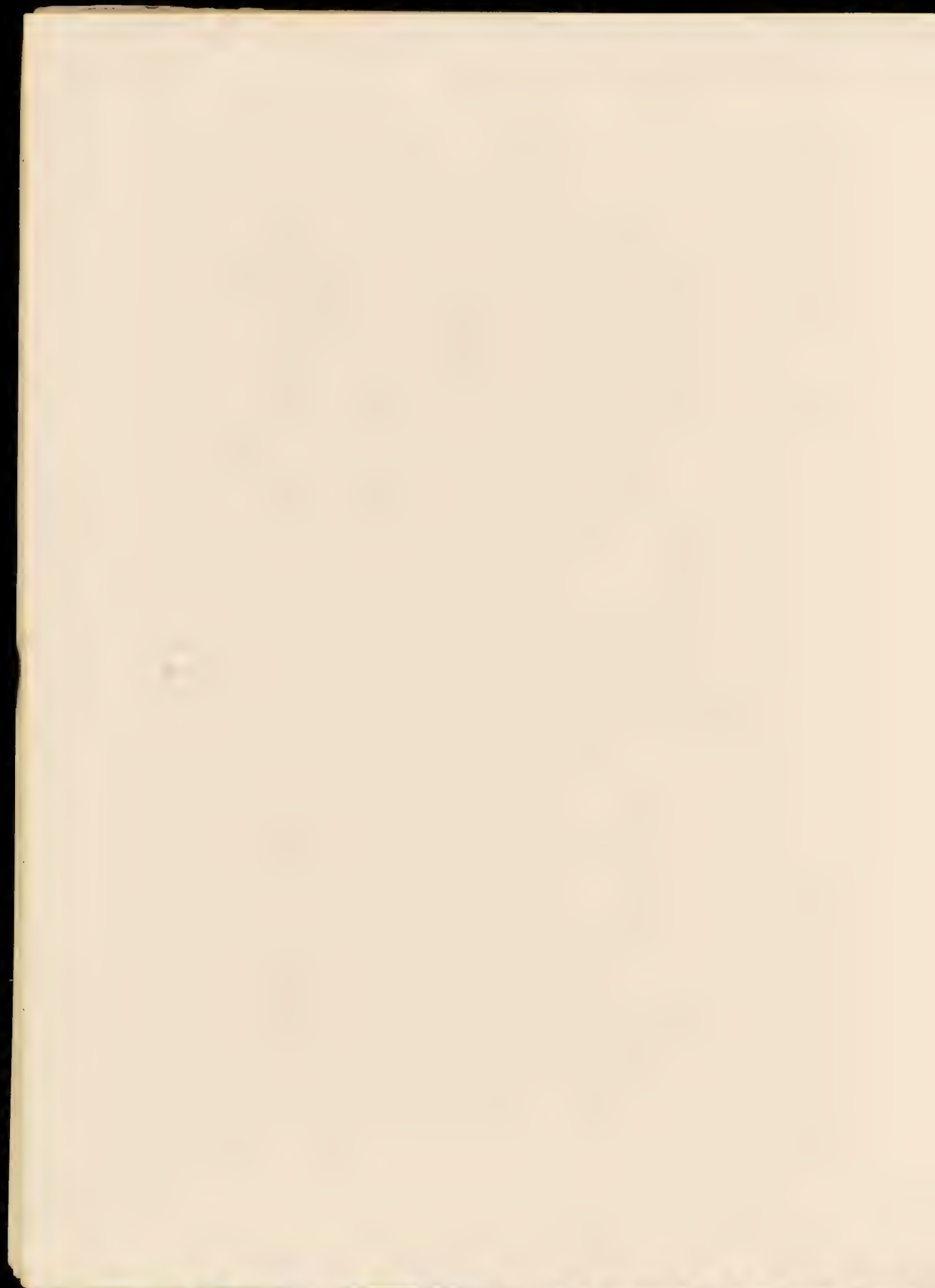
76



77



76



78—FOUR GILT BRONZE PROCESSIONAL LANTERNS

1480<sup>a</sup> ITALIAN: VENETIAN (XVIII<sup>TH</sup> CENTURY)

H. F. Hunter & Co.

THE six-sided lantern rests on a reeded bowl which is supported by three cupids. Above the domed top of the lantern is a miniature weather vane in the form of a banner ornamented with Lion of St. Mark. Poles covered with crimson velvet and circled by gilded metal bands, resting on the floor in marble sockets carved with cherubs' heads.

*Total height, 10 feet.*

## 79—LONG WALNUT SEAT

1770<sup>00</sup> IN THE STYLE OF THE XVI<sup>TH</sup> CENTURY

Mrs. A. Carhart

LONG bench without back, and in three divisions, separated by arms in the form of sea-horses. The lower part is faced with fine decorative panels, French carving of the sixteenth century, strongly under Italian influence. Cushions of old red velvet.

*Height, 29½ inches; depth, 31 inches; length, 9 feet 10 inches.*

*Purchased from the late E. Molinier, Paris.*



80—WALNUT TABLE

*Mrs N. C. Scoville*

325" ITALIAN (IN THE STYLE OF THE XVTH CENTURY)

HEXAGONAL top supported on three large carved S scrolls which are jointed together near the bottom. The top and lower part did not belong together originally.

*Height, 31 inches; diameter of top, 40 inches.*

81—WALNUT TABLE

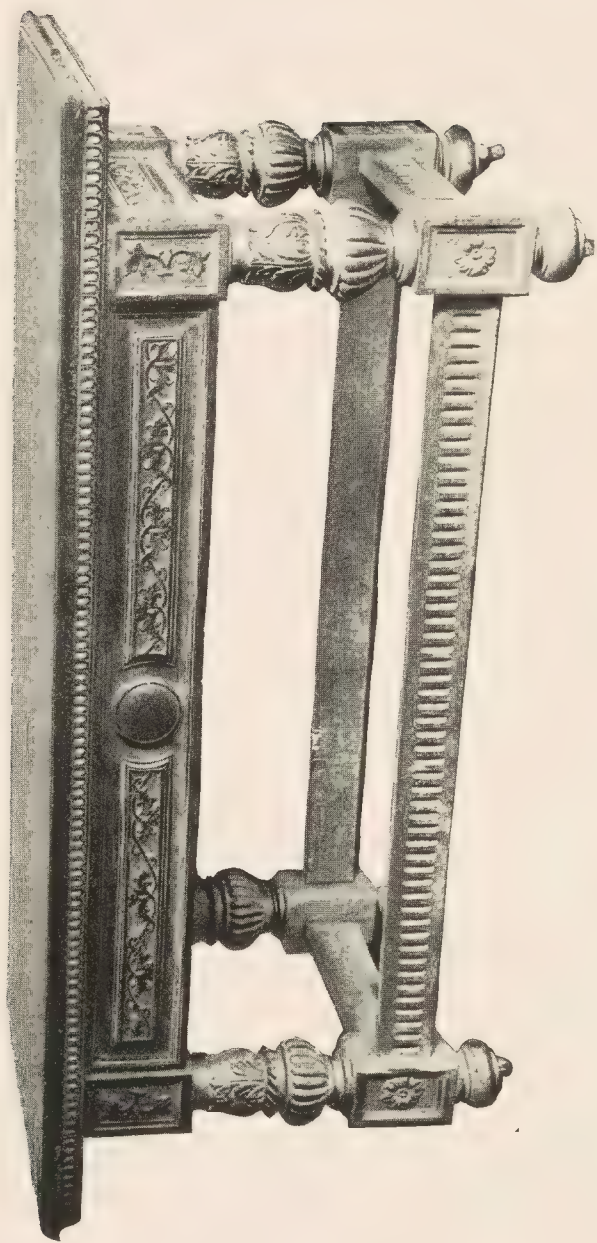
*Elise de Wolfe*

575" ITALIAN (IN THE STYLE OF THE XVIth CENTURY)

OBLONG top supported at the ends by pedestals composed of two columns on either side of a winged terminal figure. These supports are connected at the bottom by a heavy stretcher which rests on the floor and is ornamented with a carved pattern.

*Height, 34 inches; width, 26 inches; length, 59 inches.*





82—WALNUT TABLE

*Mrs. Geo. F. Baker Jr.*

ITALIAN (IN THE STYLE OF THE XVI<sup>TH</sup> CENTURY)

525<sup>00</sup> A RECTANGULAR top bordered with nulling, supported on four legs carved and connected near the bottom by simply ornamented stretchers. At the top the legs are joined by four deep rails carved with a floral border. In the middle of the side rails a simple circular medallion.

*Length, 83 inches; height, 34½ inches; breadth, 32 inches.*

83—WALNUT TABLE

*Carroll Studios*

ITALIAN (IN THE STYLE OF THE XVI<sup>TH</sup> CENTURY)

250<sup>00</sup> RECTANGULAR removable top with four drawers beneath. The whole supported on two heart-shaped pedestals carved with cartouches and cherubs' heads and resting on bases ornamented with acanthus leaves.

*Height, 32½ inches; width, 47 inches; depth, 24 inches.*



84—WALNUT TABLE

1700 *ilmen Bros.*  
ITALIAN: FLORENTINE (XVI<sup>TH</sup> CENTURY)

SQUARE top, with corners chamfered to form an uneven octagon, supported on four consoles carved with caryatides and terminating at the bottom in lion-feet resting on an octagonal base. The consoles radiate from a central pedestal, to which they are attached.

*Height, 33 $\frac{3}{4}$  inches; width, 38 $\frac{1}{2}$  inches.*

*Purchased from Stefano Bardini, Florence.*





85—PAIR OF WALNUT CHESTS, OR CASSONI

ITALIAN: ROMAN (MIDDLE OF XVI<sup>TH</sup> CENTURY)

1650- THE shape is an adaptation of the Roman sarcophagus, the lower part being convex, the upper concave. The moldings of the lid are covered with the acanthus leaf and other designs. The decoration of the lower half consists of a coat-of-arms in the middle, from which start heavy scrolls of foliage and flowers. The two middle scrolls each surround a grotesque figure which supports the coat-of-arms. On the corners in high relief four putti with centaurs' feet and floriated tails. The concave molding is decorated with a honeysuckle ornament.

*Length, 67 inches; height, 24 inches; width, 22½ inches.*

These cassoni were probably made in Rome at the workshop of the Tatti and represent the best style of later Renaissance chests.

*Purchased from Seligmann & Co.*



86—WALNUT CHEST, OR CASSONE

ITALIAN: ROMAN (MIDDLE OF THE XVI<sup>TH</sup> CENTURY)

*1, 1, 1, 2*  
*P. R. - French*  
THE chest, which is profusely decorated with figures and ornaments in high relief, is in the shape of a Roman sarcophagus supported on four lion-feet, and covered by a deep lid with a heavy hasp and padlock in wrought iron. The incurving sides of the lower part of the chest are decorated with a relief of Apollo slaying the sons and daughters of Niobe. On the corners are figures of four muscular, bearded men, partly draped. A garland of oak-leaves separates the lower part of the chest from the upper, which is ornamented with a border of acanthus scrolls. The moldings about the lid resemble in profile the plinth of a column and are decorated with simple leaf and scale patterns. The lock is a later addition of the eighteenth century.

*Length, 65 inches; height, 29 inches; width, 22 inches.*

Remarkably fine example of the late Renaissance type, very likely from the workshop of the Tatti, in Rome. We find the same motif, Apollo and Diana slaying the Sons and Daughters of Niobe, on one of the finest chests in the Berlin Museum.

*Purchased from Seligmann & Co.*





87—CHEST, OR CASSONE

725<sup>10</sup> NORTH ITALIAN: VENETIAN(?) (LATE XV<sup>TH</sup> CENTURY)

H. F. Huber

(Wood, covered with gesso, gilded and painted)

OBLONG shape with straight sides, except for a retreating member at the bottom. Around the top a heavy molding underneath the edge of the lid. The middle part of the cover raised in a rectangular panel surrounded by a border with a blue background. Lion feet. Decorated all over in low relief, with foliated ornaments in gilded stucco. The front is divided in three panels, the largest in the center containing a cartouche painted with a coat-of-arms and surrounded by scrolls of vine leaves. Similar leaf design in the two smaller panels and on the ends of the chest. The molding in the lower part is decorated with a running design of vine leaves interrupted in the middle and at the corners by acanthus leaves. The flat gilded surface of the stiles and rails is ornamented with fine incised patterns.

*Length, 67 inches; height, 27 inches; width, 23½ inches.*

*Purchased from Seligmann & Co.*



## 88—INLAID WALNUT WRITING DESK

NORTH ITALIAN: MANTUA (BEGINNING OF XVI<sup>TH</sup> CENTURY)

900-

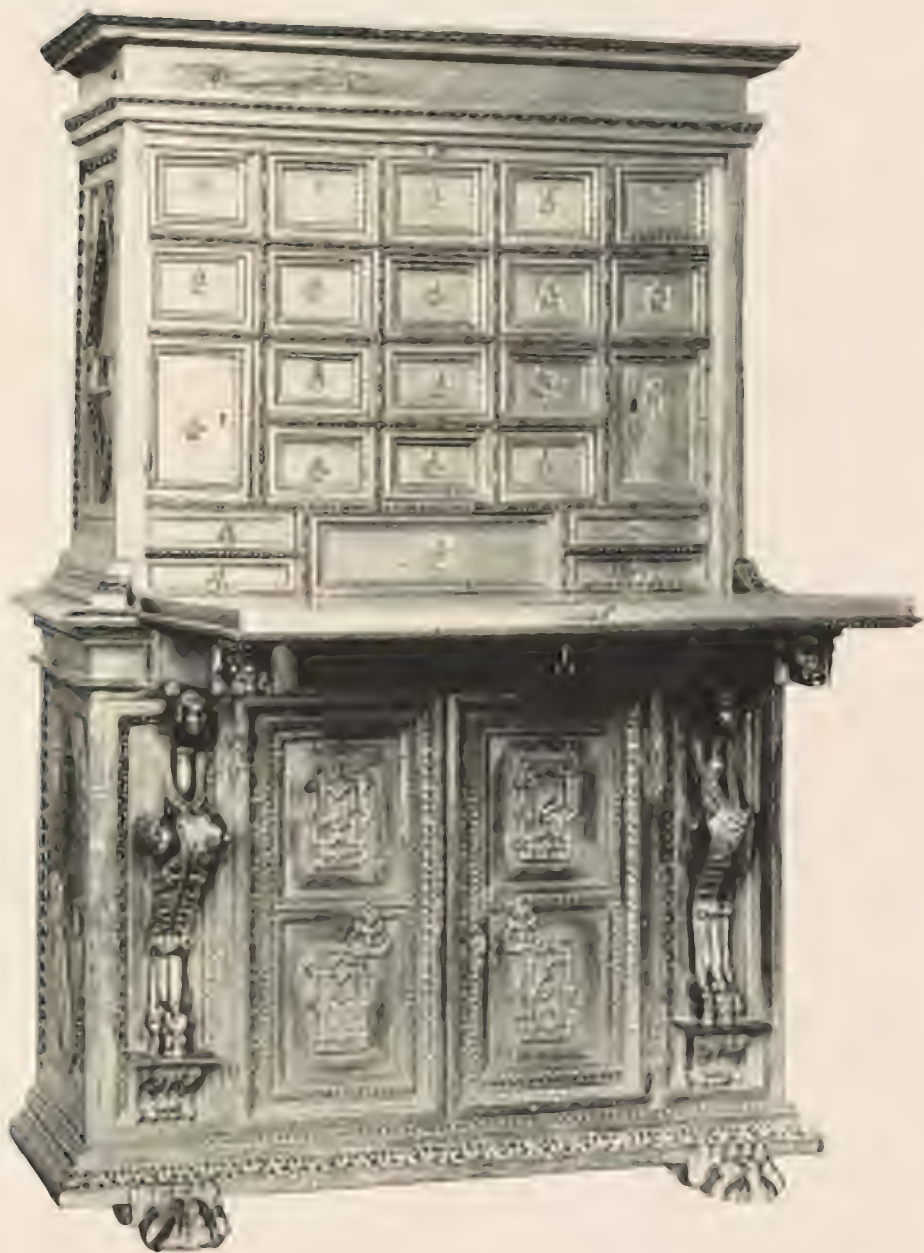
N. W. Seligmann & Co.

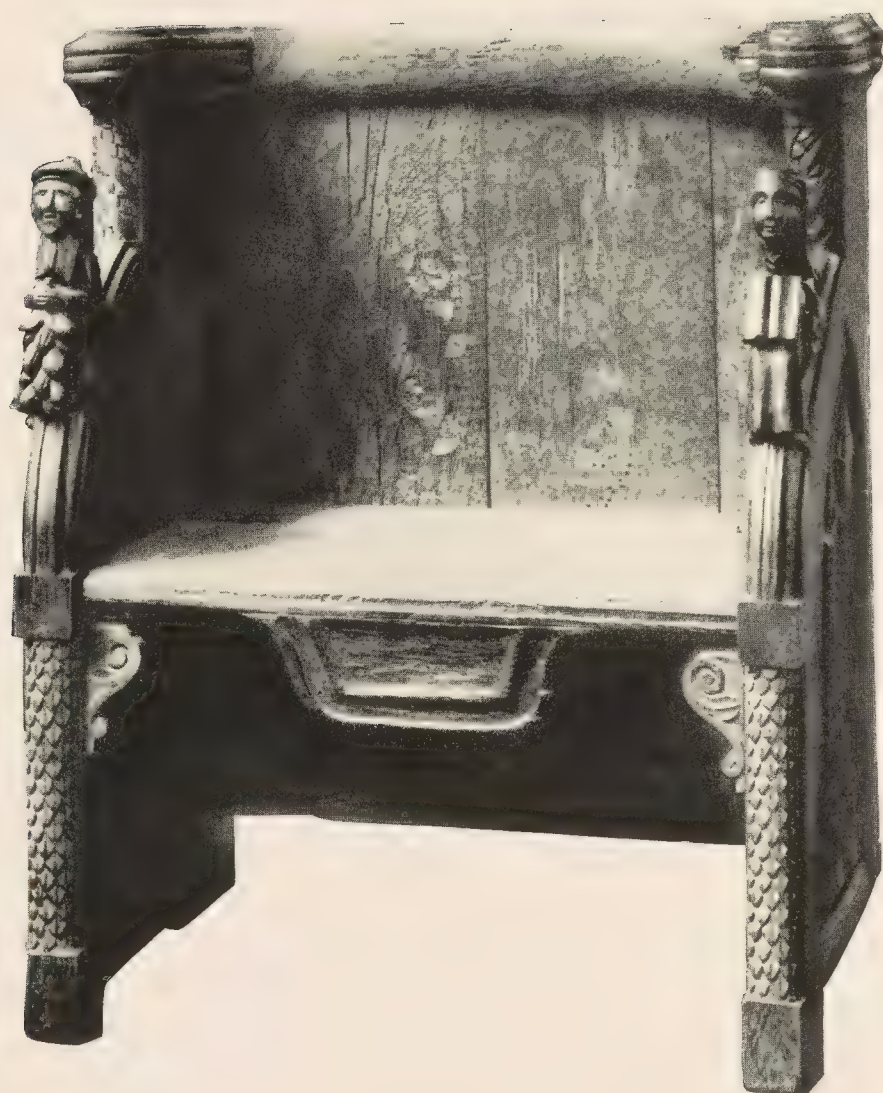
IN two parts, the lower closed by two small doors, the upper by the writing flap, hinged at the bottom. The two lower doors are each divided into two panels containing an interlacing pattern in low relief and can be opened by means of two carved brass pulls in the shape of double-tailed mermaids. On either side of the doors is a lion-footed sphinx in high relief resting on a console and bearing on its head a mask which can be pulled out to serve as a support for the writing flap when lowered. The front of the flap is inlaid with a beribboned wreath containing three heraldic devices, the inside with a checker board. Within are small drawers each inlaid with a letter, and each mounted with a mermaid pull in brass, similar to those below. The ends of the desk have elaborate moldings surrounding diamond-shaped panels, containing handles of wrought iron, for use in lifting the desk.

*Height, 5 feet 1½ inches; width, 3 feet 5 inches; depth, 1 foot 11 inches.*

Similar in type to the writing desk said to have been made for the Gonzaga family and now in the Victoria and Albert Museum.

*Purchased from Seligmann & Co.*





89—OAK CHOIR STALL

FRENCH GOTHIC (XV<sup>TH</sup> CENTURY)

300" *Goldsmith*  
STRAIGHT back with carved molding on the top, the two  
parcloses or side pieces ending in a quarter circle to  
which are attached two carved figures, on the right a  
woman with an open book, on the left a man holding a  
bunch of fruit. The lower edge of each parclose is  
carved in a scale pattern. Two small consoles serve as  
supports to the seat, which can be turned up to show the  
misericorde underneath, carved with a human face. On  
the ends of the stall sharply pointed linen-fold pattern.

*Height, 35½ inches; width, 29 inches; depth, 17 inches.*

*Purchased from Seligmann & Co.*



90—WALNUT CEILING

*sub*

ITALIAN: FLORENTINE (XV<sup>TH</sup> CENTURY)

DIVIDED into three main parts which are subdivided into rather deep cofferings. On the intersections of the finely molded beams are circular ornaments in brass.

*Length, 21 feet 10 inches; breadth, 19 feet 10 inches.*

91—DOORWAY

ITALIAN (DATED 1562)

1050 "

(Wood, covered with gesso, gilded)

*6-7 1/2 timber*

Two fluted Corinthian columns carry an entablature consisting of an architrave with elaborate moldings; a frieze ornamented with an oblong panel painted blue, bearing the date, and two heavy garlands; and a rich cornice.

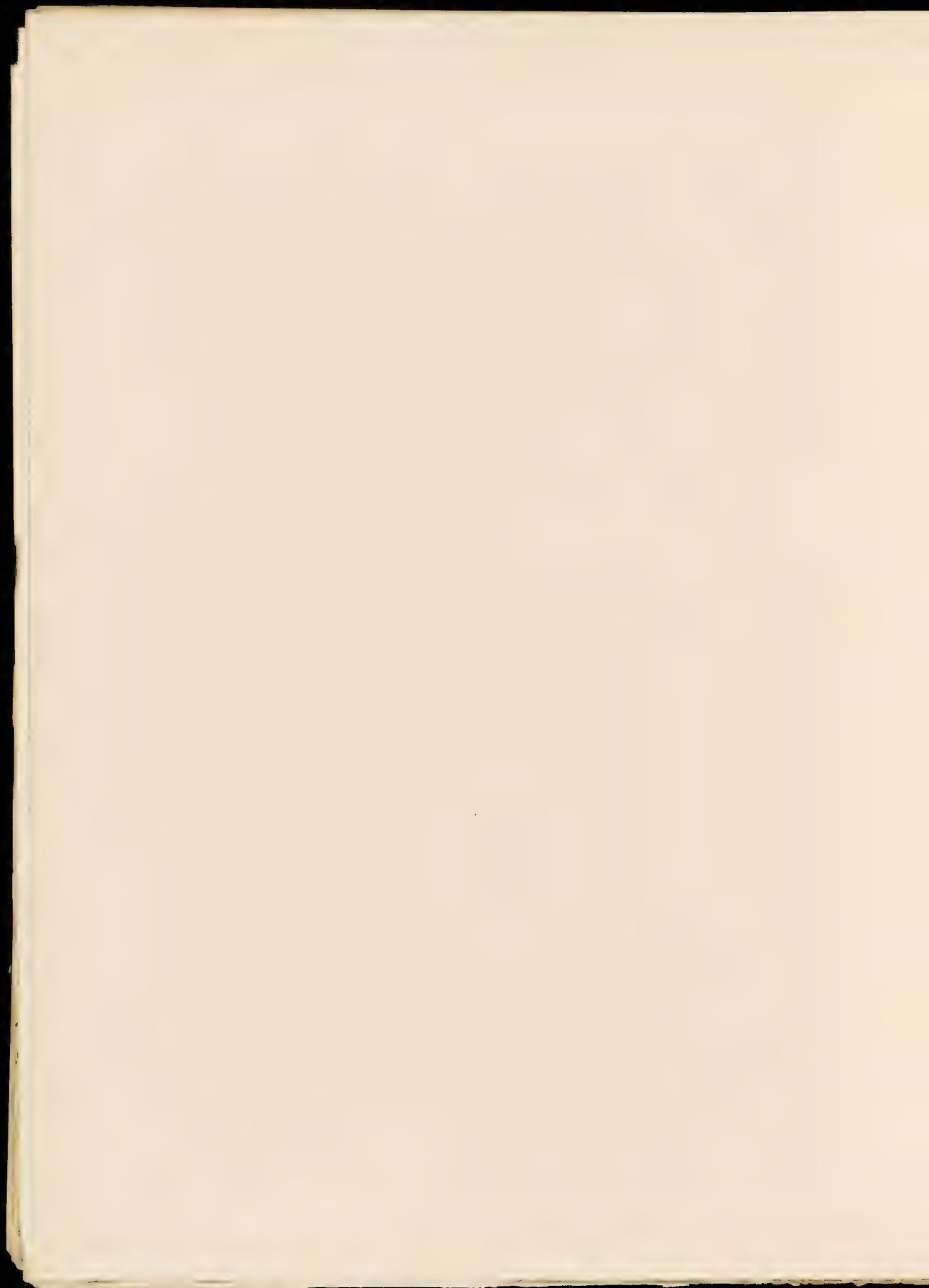
*Outside measurements:*

*Height, 11 feet 2 inches; width, 10 feet 6 inches.*

*Inside measurements:*

*Height, 7 feet 7 inches; width, 6 feet.*

FURNITURE  
UPHOLSTERY IN VELVETS AND DAMASKS  
OF THE XVI<sup>TH</sup> AND XVII<sup>TH</sup> CENTURIES



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92—THREE PAIRS OF CURTAIN RESTS

55<sup>00</sup> *N. B. Thompson*  
Modern, in the sixteenth century Italian style. Bronze.  
Designed by Stanford White.

92A—THREE PAIRS OF CURTAIN RESTS

95<sup>00</sup> *E. F. Huber*  
Modern, in the style of the Italian Renaissance. Brass.  
Designed by Stanford White.

93—THREE PAIRS OF CURTAIN RESTS

330<sup>00</sup> " " "  
Modern, in the style of Louis XVI. Figures of Satyrs  
and Bacchantes. Ormolu. Designed by Stanford  
White.

94—TWO LAMPS

200<sup>00</sup> *J. I. Pratt*  
In the style of the Italian Renaissance. Carved stand-  
ards resembling torchères. Shades of filet lace over green.  
Walnut.

*Height, with shade, 6 feet 9½ inches.*

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95—SMALL CHAIR

75<sup>00</sup> *Mrs. Helen Sears*  
Upholstered in sixteenth century crimson velvet.

96—SMALL CHAIR

90<sup>00</sup> " " "  
Upholstered in sixteenth century crimson velvet.

97—SMALL CHAIR

53<sup>00</sup> " " "  
Modern, upholstered in seventeenth century Venetian  
crimson damask.

98—ARMCHAIR

130<sup>00</sup> *E. F. Huber Co.*  
Modern; upholstered in sixteenth century crimson velvet.  
Loose seat cushion. One other cushion.

99—ARMCHAIR

210<sup>00</sup> " " " "  
Modern; upholstered in sixteenth century crimson velvet.



100—ARMCHAIR

*N. B. Thompson*

105<sup>cc</sup>

Modern; upholstered in seventeenth century Venetian crimson damask.

101—ARMCHAIR

130<sup>cc</sup>

Modern; upholstered in seventeenth century Venetian crimson damask.

103—SOFA

*J. T. Pratt*

825<sup>cc</sup>

Modern; upholstered in seventeenth century crimson Venetian damask, trimmed with galloon. Curving back and arms, loose cushions in the seat. Supported on gilded rests in the form of lions.

*Length, 8 feet; height of back, 39 inches.*

104—SOFA

*N. B. Thompson*

275<sup>cc</sup>

Modern; upholstered in seventeenth century crimson Venetian damask. With back and arms similar to No. 103, but smaller and without galloon. Loose seat cushion. Two other cushions. Gilded feet in the form of lions.

*Length, 6 feet; height of back, 39 inches.*

105—SOFA

*C. J. Charles Les.*

300<sup>cc</sup>

Modern; upholstered in sixteenth century crimson velvet. Loose seat cushions. Two roll, and four other cushions.

*Length, 61½ inches; height of back, 26½ inches.*

106—SOFA

*H. F. Barber*

675<sup>cc</sup>

Modern; upholstered in sixteenth century crimson velvet. Feet in the form of lions.

*Length, 5 feet 10 inches; height of back, 29 inches.*

107—SOFA

*M. H. Mumford*

500<sup>cc</sup>

Modern; upholstered in sixteenth century crimson velvet.

*Length, 6 feet 4 inches; height of back, 24 inches.*

500<sup>cc</sup> 107 A Sofa

CUSHIONS, PORTIÈRES AND LACE  
CURTAINS

108—CUSHION

*L. Alberto*

Made of sixteenth century Italian materials, covered on one side with a design of arabesques executed in appliqué and embroidery, surrounding a central medallion of the Transfiguration.

*Size: Length, 19 inches; width, 16 inches.*

109—THREE CUSHIONS

*H. F. Huber Rec*

Made of sixteenth century Italian materials. One side covered with old gold embroidery on a crimson velvet ground.

*Size, 20 by 16 inches.*

110—TWO CUSHIONS

*Seligmann Rec*

Made of sixteenth century Italian materials. On the one side elaborate embroidery in gold and colors on a crimson velvet ground of arabesques surrounding medallions of the Madonna and a Saint. Backs of old Genoese crimson velvet.

*Size, 20 by 16 inches.*

111—CUSHION

11

Made of sixteenth century Italian materials. The front covered with portions of orphreys embroidered in gold on a crimson velvet ground. Back of seventeenth century damask.

*Size, 18 by 21 inches.*

112—THREE CUSHIONS

*H. F. Huber Rec*

Ornamented with seventeenth century Flemish embroidery. The front of each covered with portion of an orphrey, worked in gold and color and showing the half figure of a saint.

*Size: Length, 20 inches; width, 14 inches.*

113—CUSHION

*Seligmann & Co.*

250<sup>00</sup>

Made of eighteenth century Spanish materials. Old red velvet with hood of a cope applied to one side, embroidered in gold and color, and edged with deep gold fringe. In the center a medallion of the Madonna surrounded by cherubim.

*Size: Length, 23 inches; width, 20 inches.*

114—CUSHION

*Seligmann & Co.*

310<sup>00</sup>

Made of eighteenth century Spanish materials. Old red velvet with hood of cope applied to one side, decorated with floral pattern embroidered in silver and color and edged with gold fringe. In the center a device of the cross and chalice.

*Size, 26 by 26 inches.*

115—CUSHION

*Mrs E. J. Bayer*

45<sup>00</sup>

Made of eighteenth century Italian materials. Old red velvet with small ecclesiastical banner embroidered in gold and color on deep garnet velvet ground, applied to one side.

*Size: Length, 19 inches; width, 23 inches.*

70<sup>00</sup> 116 *Curtains*

*Mrs. A. W. Brander*

117—THREE LACE CURTAINS

*H. F. Huber & Co.*

800<sup>00</sup>

Italian, seventeenth century. Filet and reticello lace and network in various patterns.

*Size: Height, 10 feet 2 inches; width, 6 feet 6 inches.*



118—THREE LONG LACE CURTAINS

*600" 7th Chamber Leo*  
Italian, seventeenth century. Filet: edged at the bottom with reticello. Subjects: A Nymph and a Satyr; Neptune with Sea-horses; A Hunter and Hounds.

*Lengths, 11 feet 6 inches; widths, 4 feet.*

119—THREE LONG LACE CURTAINS

*575" G. Alberto*  
Italian, seventeenth century. Composed of filet and several other varieties of lace. The lower edge bordered with reticello.

*Height, 10 feet 4 inches; width, 7 feet.*

120—PAIR OF LACE CURTAINS

*200" A B*  
Style of seventeenth century Italian work. Filet. A figure in each: (a) Cimabue, with device of palette in the upper left hand corner. (b) A warrior, with coat-of-arms in similar position. Lower edge of reticello.

*Size: Length, 7 feet 8 inches; width, 2 feet.*

121—PAIR OF LACE CURTAINS

*100" Mrs A.W. Brandeis*  
Italian; style of the seventeenth century. Filet. One with large figure of griffin, the other with a crowned lion holding a shield. Lower edge of reticello.

*Size: Length 5 feet 8 inches; width, 3 feet 7 inches.*

122—SIX LACE CURTAINS

*H. F. Huber & Co.*

Italian; style of the seventeenth century. Filet: various figures and heraldic animals.

*220"*

1: Size: Length, 9 feet 2 inches; width, 36 inches.

2: Size: Length, 6 feet 6 inches; width, 36 inches.

3: Size: Length, 5 feet 6 inches; width, 36 inches.

123—TWO LACE CURTAINS

*N. B. Thompson*

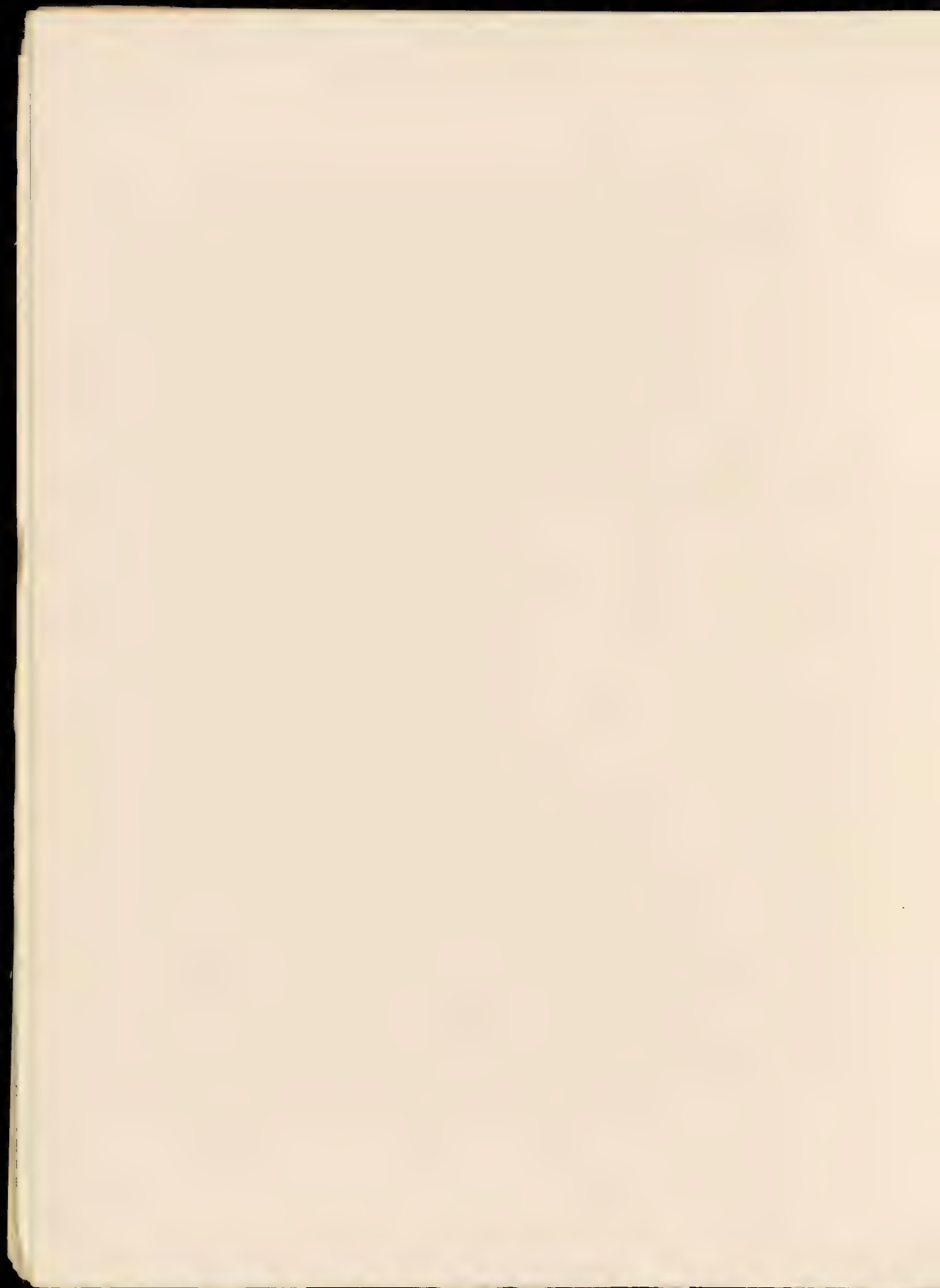
In the style of seventeenth century Italian work. Filet.

The one shows a female figure under an orange tree, the other a man draped in a leopard skin. Lower edge of reticello.

*210"*

Size: Length, 8 feet 7 inches; width, 2 feet 6 inches.

*300" 123 A Wood Mantel -*



EVENING SALE

FRIDAY, APRIL 4, 1913

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING AT 8.45 O'CLOCK





ITALIAN PAINTINGS

# SANDRO BOTTICELLI

Born at Florence, 1444 or 1445; died there 1510. Pupil first of the goldsmith Botticelli, then of Fra Filippo Lippi, influenced by Antonio Pollaiuolo and Verrochio. Worked mostly in Florence; for a short time in Rome and Pisa. Painter of allegorical and religious subjects and portraits.

## VENUS

(Tempera on canvas)

11.3.00

*F. Steiner*

THE goddess stands on a marble base, nude except for a diaphanous white drapery which she holds with both hands so that it covers the lower part of her body and on the right falls in many fine folds to the floor. In the main fold of the drapery are roses. Two curls of her golden hair fall in front, one on either shoulder, while behind her back the mass of her hair can be seen hanging down as far as the knees. The flesh is silvery white in tone, the pedestal bluish gray, and the background a dark neutral tint.

*Height, 57½ inches; width, 25 inches.*

Formerly in the Ferroni Palace in Florence, then in the Bromley Davenport, Ashburton, and Northampton collections. For more than forty years hidden in a remote country house. Crowe and Cavalcaselle were the only modern critics of importance who knew the picture, and in the last edition of their "History of Painting" they mention this Venus after the "Mars and Venus" of the National Gallery, saying that it is better than the other similar representations of the goddess.

It is obviously allied to the "Birth of Venus" by Botticelli in the Uffizi, as the Venus has a somewhat similar pose. In the composition and in the drawing of the hands and feet and of the white drapery, it reveals the master's sense of design. Vasari in connection with the "Birth of Venus" speaks of "diverse femmine ignude" by Botticelli which were in Florentine palaces in his day. This may possibly be one of the figures referred to by Vasari. Dr. Bode has expressed the opinion that this is a genuine work by Botticelli.

*Purchased from Mr. R. Langton Douglas, London.*







Pier Francesco Fiorentino

No. 125

FLORENTINE ARTIST (about 1475)

*VIRGIN AND CHILD*

(Tempera on panel, with arched top. In the original frame)

2200 --

M. Knoedler & Co.

HALF-LENGTH figure of the Virgin, who wears a red dress under a dark blue cloak covering her left shoulder. From her blond hair falls a white veil which is loosely twisted about her neck. She holds the child a little to her left, bending her head toward him. The boy stands on a balustrade and seems to move from her. He is partly dressed in a white drapery and in his left hand holds a bird to his lips. Gold halos and background incised with rays and dots.

*Height, 33 inches; width, 22 inches.*

Similar Madonnas are in the Fogg Museum at Harvard University, in the Kaiser Friedrich Museum in Berlin and in many private collections. They are usually attributed to Pier Francesco Fiorentino, but this one appears rather to be the work of some closer imitator of Fra Filippo Lippi.

*Formerly in the collection of Mr. F. Mason Perkins in Assisi.*

No. 126

SANO DI PIETRO

Born in Siena in 1406; died there in 1481. Pupil of Sassetta. The Academy of Siena owns forty-six of his paintings. Other works by him in the Vatican, the Louvre, in the Dresden Gallery and elsewhere. He painted also miniatures.

*2000* VIRGIN AND CHILD *vn. 16. 1481*

(Tempera on panel, with pointed Gothic top. Original frame, with delicate crockets above on the outside of the arch)

FULL length. On a simple stone seat the Virgin sits enthroned, holding with both hands the infant Christ, who stands upright on her lap. The Virgin's head is bent toward the right and her whole figure turned slightly in that direction. Her eyes, like those of the Child, are turned toward the spectator, whom the young Christ blesses with His right hand. In His left He holds a scroll inscribed, "EGO S[UM]." The Virgin is almost completely enveloped in a dark blue mantle held together on her breast by a jeweled clasp. The mantle covers her feet, but allows the edge of a white veil to show about her face and reveals a portion of her red dress with its embroidered border. The Child is partly clothed in a reddish-white drapery. On either side against the gold background is a seraph's head with halo and outstretched parti-colored wings extending up and down. Both the Madonna and Child have halos incised in the gold background, the former inscribed "Maria Dei Gratia et Mise..."

Height, 57 inches; width, 27 inches.

Formerly in the collection of Mr. F. Mason Perkins in Assisi.







MATTEO DI GIOVANNI

Born in Siena about 1435; died in Siena, 1495. Pupil of Domenico di Bartolo. Influenced by Sano di Pietro. The most important Siennese painter of the second half of the fifteenth century. Worked only in Siena.

*VIRGIN AND CHILD, WITH SS. BERNARDINO  
AND CATHERINE OF SIENA*

(Tempera on panel, round-topped. Original frame, gilded)

*J. S. J. 22*

*M. H. Meinhard*

THE half-length figure of the Virgin is turned slightly to the right so that she may the more easily hold the Christ Child, whom she supports with both hands. The Child is clad in a transparent tunic of fine white material with a narrow line of embroidery at the neck. The Virgin wears a blue mantle over a red gown, both bordered with gold. On her right shoulder is the customary golden star. Behind the Virgin on the left is St. Bernardino (or St. Antoninus, according to Hartlaub) dressed in a gray Franciscan robe and holding an inscribed tablet and a reed-like cross. On the right is St. Catherine, her head covered with a white wimple. She holds a book and a lily. The background and halos are of gold tooled in patterns. The halo of the Virgin is inscribed REGINA CELI LETARE ALLE. . . . Around the semicircular head of the panel is the inscription AVE . MARIA . STELLA . DEI MAT. . . .

*Height, 29 inches; width, 20½ inches.*

Painted about 1470-80. Compare G. F. Hartlaub, "Matteo da Siena," Strassburg, 1910, p. 76, plate VIII—where the picture is reproduced as in the collection of Mr. F. Mason Perkins, from whom it was purchased through Mr. Bernard Berenson.

No. 128

NEROCCIO DI BARTOLOMMEO LANDI

Born in Siena in 1447; died there in 1500. Influenced by Vecchietta and Francesco di Giorgio. Worked in Siena. Sculptor and painter.

*MADONNA AND CHILD*

(Tempera on panel. In the original frame)

24 00 <sup>ca</sup>

Heligmann & Co.

HALF-LENGTH figure of the Virgin, who holds the Child on her right arm and bends her head toward His. She wears a gold and orange-colored dress with a dark blue mantle which covers her head. In the halo around her head the inscription, AVE MARIA GRATI(A). The Child, with smiling face and blond curling hair looks up to her and holds a toy in his right hand. He wears a gold shirt ornamented with embroidery. Gold background.

Height, 18½ inches; width, 12½ inches.

Early work under the influence of Vecchietta.







JACOPO ROBUSTI, called TINTORETTO

Born at Venice in 1518; died there in 1594. Pupil of Titian. Influenced by Michelangelo. Worked in Venice. Next to Titian and Veronese the most important painter in Venice in the latter part of the sixteenth century. Painter of portraits, religious and allegorical subjects.

SCENE FROM THE LEGEND OF THE TRUE  
CROSS

2. 7. 7. 11 (Canvas) *M. R. Langton Douglas*

At the right of the picture St. Helen, clad in a golden brown imperial mantle over a rose-colored dress and wearing a high crown, stands with right hand upraised directing the work of excavation. In the foreground a little to the left, a turbaned laborer clad in a red robe over pink is lifting from the ground a cross which he holds in both arms. In the middle distance between the saint and the laborer stand three men in flowing robes and turbans of blue and brown. At the extreme left of the picture two workmen hold the two other crosses which have just been dug up. In the far distance suggestion of a river and a landscape. Golden brown, rose and yellow-green predominate in the color.

*Height, 8 $\frac{1}{4}$  inches; width, 19 inches.*

A sketch by Tintoretto for a predella panel. He treated the same subject as an altar-piece in St. Maria Mater Domini in Venice. (Reproduced in Thode, "Tintoretto," p. 6.)

*Purchased from Mr. R. Langton Douglas, London.*

No. 130

JACOPO ROBUSTI, called TINTORETTO

*SCENE FROM THE LEGEND OF THE TRUE  
CROSS*

(Canvas. A companion sketch to the preceding panel)

*2008 cc*  
*W. W. Seaman*  
IN the right center St. Helen, again clad in a rose-colored dress, imperial mantle, and golden crown, directs two turbaned laborers at her right, who are carrying the dead body of a man toward the true cross, the shaft of which is seen at the extreme left of the panel, supported by a man wearing a short yellowish tunic over a rose-colored under-coat. At the left of the saint another laborer, clad in a whitish robe, with his back turned toward the spectator, holds a second cross, while in the background at the right of Helen the third is seen in the arms of a workman. Behind this group at the extreme right are two spectators. In the background at the left a clustered column with suggestions of a gloomy landscape beyond.

*Height, 8¼ inches; width, 19 inches.*

*Purchased from Mr. R. Langton Douglas, London.*







No. 131

Attributed to BERNARDO STROZZI

Born in Genoa, 1581; died at Venice in 1644. Pupil of Pietro Torri at Genoa. Worked mostly at Genoa, later in Venice. Painter of genre scenes and religious compositions, of portraits and still life. Also an engraver.

*PORTRAIT OF A CAVALIER IN ARMOR (said  
to be Admiral Tinzini)*

1370 (Canvas. Rich frame of the period)

THREE-QUARTER length. He wears armor of a greenish-brown color and a red belt. Green-brown curtains behind him. Books and mariner's instruments on a table to the left.

*Height, 40 inches; width, 33½ inches.*

It is difficult to give a convincing attribution to this broadly and expressively painted work, which is undoubtedly of the Genoese school of the early seventeenth century. Until a better name is found, that of Strozzi, the best artist in the city during the period, may be accepted, as has been suggested by Dr. Bode.

*Purchased from Professor Grassi, Florence.*



DUTCH PAINTINGS



No. 132

ANTONIO MORO, called SIR ANTHONY MOORE

Born at Utrecht about 1512. In 1547 member of the St. Lucas Guild in Antwerp. Died between 1576 and 1578. Pupil of Jan Scoorel. Worked in Holland, England, France and Spain. Court painter to the King of Spain. Painter of portraits and religious scenes.

PORTRAIT OF A MAN



(Panel. Frame of the period)

*Ehrich Galleries*

THREE-QUARTER length, turned to the right, with dark eyes looking at the spectator. Dark mustache and beard; black costume and bonnet; small ruff and cuffs. He holds a pair of gloves in one hand and rests the other on a skull. Dark neutral background.

*Height, 32½ inches; width, 25½ inches.*

About 1560-70. The portrait seems to represent a Spanish nobleman, and was very likely painted by Moro during his stay in Madrid.

*Purchased from the Ehrich Galleries.*





No. 133

ANTONIO MORO, called SIR ANTHONY MOORE

*PORTRAIT OF A WOMAN*

0-7-7 (Panel. Companion picture to the preceding) *Ehrich Galleries*

THREE-QUARTER length, slightly turned to the left and looking out of the picture at the spectator. Pale, oval face with prominent nose and dark eyes and hair. She wears a small semi-ruff and tight-fitting mulberry-colored velvet bodice with short puffed sleeves trimmed with fur. Her skirt is of the same red velvet, opening down the front to show an underskirt in white and gold brocade. Her long, tight-fitting undersleeves are of white satin embroidered in gold, similar material showing also at the neck. She wears a fur tippet with jeweled ends, and a chain, brooch, girdle, bracelets and rings of gold thickly set with jewels. She holds the elaborate pendant ornament of the girdle in her left hand. On her head a jeweled coif.

*Height, 33 inches; width, 25½ inches.*

*Purchased from the Ehrich Galleries.*





**SPANISH PAINTINGS**

No. 134

ALONSO SANCHEZ COELLO

Born at Benifayro, near Valencia, Spain, in 1515 (?); died at Madrid in 1590. Pupil of Antonio Moro. School of Madrid. Portrait painter.

10.300 *☺* *Blakeslee Galleries*  
**PORTRAIT OF A NOBLEWOMAN (called the  
"GIRL IN RED")**

(Canvas. Italian frame of the period elaborately decorated in gilded gesso, surmounted by a pediment with a painted medallion of God the Father and on either side the Virgin Annunciate and the Angel Gabriel)

FULL-LENGTH figure. She is standing near a table upon which she rests her right hand, in which she holds a fan. In the other is a lace handkerchief. She wears a white lace ruff and stiff red dress decorated with gold bands. Diagonally across her breast is the chain of an order. Behind her a dark green curtain.

*Height, 79½ inches; width, 45½ inches.*

Exhibited in the Copley Hall Exhibition, Boston, 1912. Catalogue No. 13. Paintings by Coello in the same style in the Madrid and Vienna Galleries.

*Purchased through Stanford White in Paris.*








MAZO (JUAN BAUTISTA del MAZO MARTINEZ)

Born at Madrid about 1610; died there in 1687. Educated in the school of Velasquez, whose daughter he afterward married, and whom he succeeded as court painter to Philip IV. Mazo's works are frequently confused with those of Velasquez. Painter of portraits and landscapes.

*THE INFANTA MARGARITA (Daughter of King Philip IV and Mariana of Austria)*

(Canvas. Elaborately carved frame of the period)

 *Martinez L. Schiff*  
THREE-QUARTER length, slightly turned to the left. She is about seven years old and wears a tight-waisted, full-skirted costume of greenish silk with pink ribbons. The hair is parted on the right and falls loose to the shoulders. It is fastened with a pink ribbon on her left temple. The right hand rests on a table; the left holds a fan which is only partly seen.

*Height, 28½ inches; width, 23½ inches.*

Velasquez painted the same princess three times: first at about the age of three, a picture now in Vienna; second at the age of four, now in the Louvre; and third at about the age of seven, also in Vienna. Ours does not correspond exactly with any of these. The position is somewhat similar to the one in the Louvre, while the face resembles that of the later Vienna portrait. This is very likely one of the portraits intended as a gift from the Spanish King to some other European Court, and was probably painted in Velasquez's studio. The late A. de Berruete was the first rightly to attribute the work to Mazo. As the princess was born in 1651, the painting was executed about 1658.

*Purchased from the Lesser Galleries, London, through Mr. Bernard Berenson.*



## TAPESTRIES



136—TAPESTRY WITH GOLD AND SILVER  
THREAD

FLEMISH: BRUSSELS (ABOUT 1510).

(In gold frame)

+1 0000

*Inv. Br.*

NOLI ME TANGERE: The composition represents the risen Christ and Saint Mary Magdalen in the garden. Christ is standing to the right draped in a red cloak and holding a spade in his left hand, his right raised as though he was uttering the words "Touch me not." The Magdalen kneels on the left, her hands folded as if in prayer. She wears a rich costume with a headdress of white linen and an enveloping mantle of red and silver brocade of Italian design. The sleeves and underdress are of dark blue velvet. The box of ointment stands between the two figures. The background shows the garden with an orange tree in the center and a wattled fence in the distance. Beyond hills and rocks covered with fruit trees, the towers of Jerusalem can be seen on the horizon. The foreground is filled with flowers of many varieties, while the border shows flowers, birds and leaves in a beautiful and free design against a dark blue background. Gold and silver in costumes and in landscape.

*Height, 7 feet 9 inches; width, 6 feet 7 inches.*

The tapestry shows the highest development of the art of Flemish weaving. It was made at the end of the Gothic period when the designer came under Italian influence, as is evident from the harmonious simplicity of composition as well as from the details, the costume of Saint Mary Magdalen being of Italian brocade and the trees and foliage peculiarly Southern in character. A Spanish product is seen in the box of ointment, a covered albarelo of Hispano-Moresque faience.

*Formerly in the Spitzer Collection.*







## 137—TAPESTRY

BURGUNDIAN: TOURNAI (ATELIER OF JEAN GRENIER,  
ABOUT 1505).

CAVALIERS AND WOODCUTTERS: In the middle a white horse with saddle and bridle. By the head of the horse stands a page clad in blue and red, holding a sword. Behind are two men, one in red with a spear, and the other in a blue garment and red hat, with a hunting horn which he is blowing. To the left a bag-piper in a red slashed costume; to the right a peasant in tan and blue, cutting down a tree. Hilly country with towers in the background. In the foreground flowers and stumps of trees. A hound by the horse's feet. An orange or lemon tree full of fruit and blossoms behind the horse.

*Height, 9 feet 9 inches; width, 11 feet 9 inches.*

This tapestry, in all probability, is the left half of one in the Musée des Arts Décoratifs in Paris, which represents the lord of the manor inspecting the work of his woodcutters. The master stands in the left-hand corner of the tapestry talking with one of his workmen, and it seems likely that our tapestry continued the design to the left. The riderless horse would then belong to the master, whose page is waiting behind him with his mount. The style of the two pieces is precisely the same. A. Warburg (*Zeitschrift für bildende Kunst*, 1907) has shown that the tapestry in Paris, and therefore ours, very likely belonged to the set which was ordered by Philip the Fair directly from Jean Grenier, one of the most famous weavers in Burgundy.



## 138—TAPESTRY

FLEMISH: BRUSSELS (ABOUT 1510)

Probably from a cartoon by Maître Philip after a design by Jan van Room.

10.5871 cc

P. W. French

*Height, 9 feet 6 inches; width, 10 feet 4 inches.*

From the great similarities in style, this tapestry was probably designed by the same artist who conceived the celebrated Herkenbold Tapestry in the Brussels Museum, which according to documentary proof was the work of Jan van Room.







139—TAPESTRY

BURGUNDIAN (ABOUT 1460)

1557  
FREDERICK BARBAROSSA: A knight in blue and gold armor, wearing a jeweled turban and the imperial crown and carrying in his right hand an unsheathed sword, is mounted on a white charger which advances toward the left. The knight has the collar of an order round his neck, and wears on his left arm a small tilting shield inscribed with the double-eagle. The horse is protected by a brocaded surcoat in tan color, with an elaborate border, and the device F. B. on a shield twice repeated. The bluish foreground is thickly strewn with flowering plants, while in the middle distance of the background are orange trees with two large birds in their branches. In the far distance are castles with red roofs and banners flying from their turrets inscribed "F" and "B." In the upper right-hand corner an heraldic shield. At the top above the knight is a scroll inscribed in Gothic letters:

*Schumann*  
"Vaillant, hardi, noble, chevallereux  
Par ma proesse je conquis plusieurs lieux  
Tant de citez je fondis en mon temps  
Que les ro[is] ja]mais eu furet tozoiteus."

*Height, 10 feet 5 inches; width, 11 feet, 11 inches.*



140—TAPESTRY

BURGUNDIAN (ABOUT 1470)

2557 cc

St. J. H. river

THE TRIUMPH OF THE INNOCENTS: Five great spotted giraffes, in pale tan, four of them with long jeweled and belled collars, fill the foreground of the tapestry. On the back and tied around the shoulders of each is fastened a heavy drapery in red or blue, forming a palanquin in which are seated two or three young children, the "Innocents." Three bearded drivers for the giraffes, with elaborate turbans and heavy staves, can be distinguished among the press of attendants who fill the tapestry. In the lower left-hand corner a turbaned woman offers a vessel full of milk to the two children mounted on the giraffe nearest her. She is attended by a piper on her left and by an Ethiopian drummer on her right. Underneath one of the giraffes in the center of the foreground is the head of a chained and captive dragon. In the right-hand corner another Ethiopian with small drums. In the middle distance at the left an elephant bearing a woman holding two of the Innocents, in the center a pomegranate tree bearing both fruit and flowers, and at the right a river with ships and a towered city beyond. In the remote distance at the upper edge of the tapestry, hills, trees and castles. Narrow modern edging composed of three stripes. Predominant colors, tan, blue and red.

Height, 9 feet 8 inches; length, 12 feet.





## RUGS



141—LARGE RUG OF THE SO-CALLED  
ISPAHAN TYPE

EASTERN PERSIA: HERAT (FIRST HALF OF XVIII<sup>TH</sup> CEN-  
TURY)

2000

J. G. Stebbins

*Field:* On a light claret ground, design of large palmettes and leaf forms chiefly in yellow-green, accented by light blue, and cloud bands in white and green and in white and yellow outlined in green. The slender connecting stalks are in white and light blue.

*Borders:* Peony flowers and palmettes chiefly in yellow and light blue on dark blue ground.

*Inner Guard Band:* Conventional leaf design in yellow and dark blue on white ground.

*Outer Guard Band:* Small floral design in white-yellow and blue on red ground.

*Size:* 19 feet 6 inches by 7 feet 10 inches.





142—LARGE RUG OF THE SO-CALLED  
ISPAHAN TYPE

EASTERN PERSIA: HERAT (BEGINNING OF XVIII<sup>TH</sup> CEN-  
TURY)

5/100"

vitall Bengual

*Field:* On a bright claret ground, formal design of palmettes and leaf forms chiefly in orange, accented by dark blue, and of cloud bands in dark blue and green and in white and yellow outlined in light blue. The slender connecting stalks are in white and light blue.

*Border:* Large floral motifs chiefly in orange and blue on dark blue-green.

*Inner Guard Band:* Geometrical design in blue on orange.

*Outer Guard Band:* Floral design in dark and light blue on orange.

*Size:* 18 feet by 8 feet 3 inches.



143—RUG OF THE SO-CALLED ISPAHAN TYPE

EASTERN PERSIA: HERAT (FIRST HALF OF XVIII<sup>TH</sup> CENTURY)

1555  
Ortall Ben gual

*Field:* On a soft claret ground, design of large palmettes and leaf forms chiefly dark blue and orange, accented by dark blue, and of cloud bands in yellow and blue. The slender connecting stalks are in white.

*Border:* Peony flowers and palmettes chiefly in yellow and red on dark green.

*Inner Guard Band:* Geometrical design in red and yellow on green.

*Outer Guard Band:* Floral border in blue and white on yellow.

*Size:* 6 feet 8 inches by 4 feet 5 inches.





144—RUG OF THE SO-CALLED ISPAHAN TYPE

EASTERN PERSIA: HERAT (FIRST HALF OF XVII<sup>TH</sup> CENTURY)

3710<sup>12</sup>

Small Persian

*Field:* On a pale claret ground, design of large palmettes and leaf forms chiefly in dark blue accented by orange and white, and of cloud bands in rose color and blue and in dark blue and orange. The slender connecting stalks are in white and light blue.

*Border:* Peony flowers chiefly in rose and orange and in green and brown on dark blue.

*Inner Guard Band:* Undulating design of dark leaves on light yellow ground.

*Outer Guard Band:* Floral design on red ground.

*Size:* 13 feet 9 inches by 5 feet 10 inches.



EASTERN PERSIA: HERAT (FIRST HALF OF XVII<sup>TH</sup> CENTURY)

Stall Benquina -

*Outer Guard Band:* Small floral pattern in dark blue, green and red on orange ground.

*Size: 7 feet 7 inches by 4 feet 11 inches.*







146—RUG OF THE SO-CALLED ISPAHAN TYPE

EASTERN PERSIA: HERAT (FIRST HALF OF XVII<sup>TH</sup> CENTURY)

*Field:* On a rosy claret ground, design of large palmettes and leaf forms chiefly in yellow-green, yellow and white, and of cloud bands in dark blue and yellow and in light blue and white. The slender connecting stalks are in white and dark blue.

*Border:* Peony flowers, chiefly in yellow and red on dark blue-green.

*Inner Guard Band:* Floral pattern in pinkish-orange on green.

*Outer Guard Band:* Floral pattern in dark and light blue on rose.

*Size:* 6 feet 10 inches by 4 feet 7 inches.



147—RUG OF THE SO-CALLED ISPAHAN TYPE

EASTERN PERSIA: HERAT (FIRST HALF OF XVII<sup>TH</sup> CENTURY)

1150 cc

ms. Runner

*Field:* On a dull claret ground, design of large palmettes and leaf forms chiefly in yellow-green, accented by dark blue, and of cloud bands in yellow and green. The slender connecting stalks are in white and light blue.

*Border:* Peony flowers and palmettes chiefly in yellow and red on dark blue.

*Inner Guard Band:* Small floral pattern in red and blue on green ground.

*Outer Guard Band:* Floral pattern in light and dark blue on red ground.

*Size:* 6 feet 3 inches by 4 feet 7 inches.





148—RUG WITH CONVENTIONALIZED FLOWER  
DESIGN

INDIA: IMPERIAL MANUFACTORY (ABOUT 1650)

57. 76 *Antall Benona*

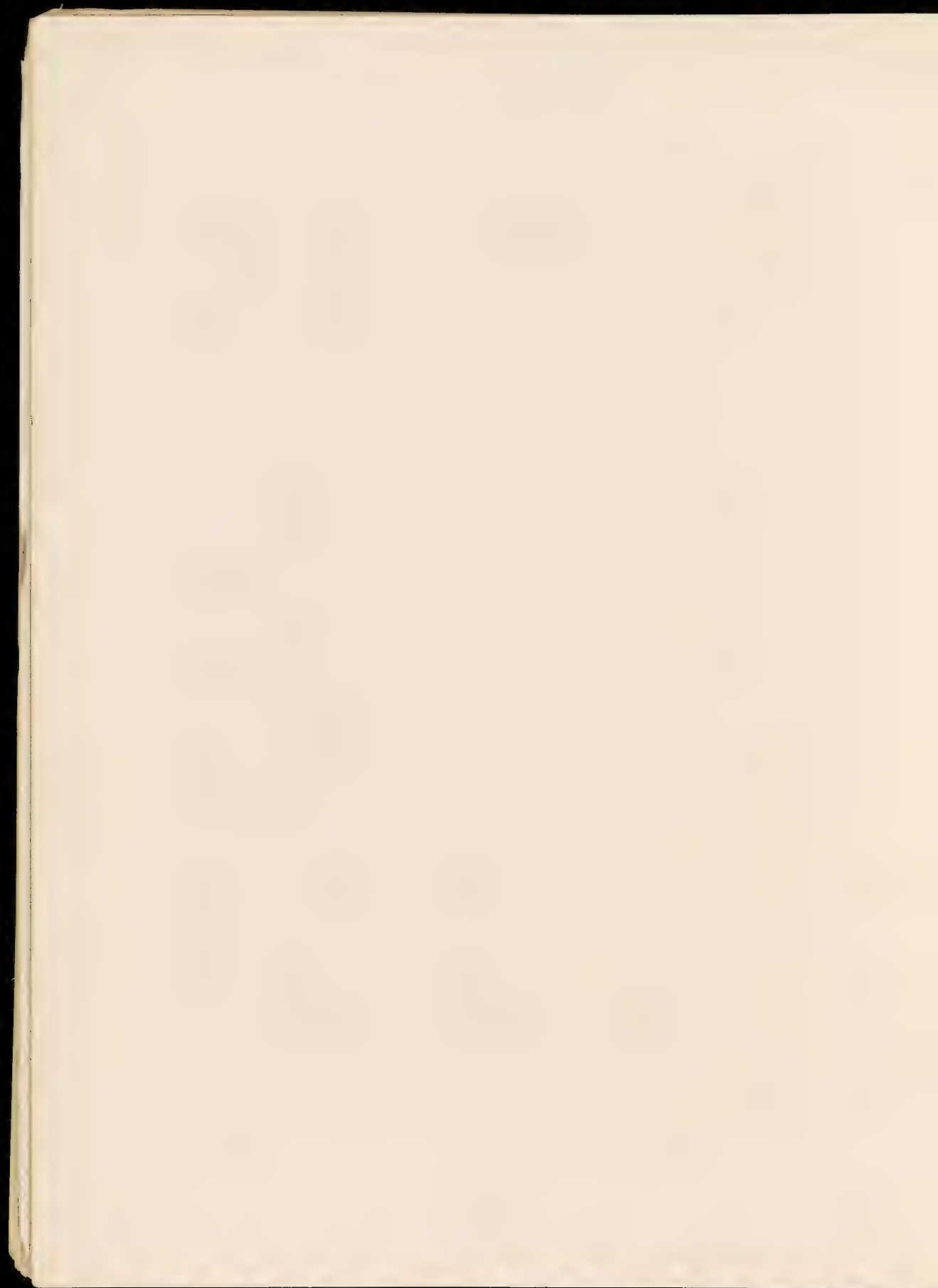
**Field:** On a strong claret ground, yellow trellis framework enclosing balanced groups of yellowish-white flowers with details in blue and pink. In the center a large conventionalized flower with four petals.

**Border:** Design of single large flowers alternating with groups of four small flowers and Buddhist symbols on a claret ground. White guard bands with running flower pattern.

Wool. Said to have come from a Mandarin in the northern part of China.

*Size: 15 feet 8 inches by 12 feet 2 inches.*





TEXTILES AND EMBROIDERIES



149—STOLE

*S. L. Lumber Co.*

ARMENIAN (XVII-XVIII<sup>TH</sup> CENTURY)

*200*

SAINTS in niches, gold embroidery on red. Tassels at the ends.

*Length, 8 feet 2 inches; width, 5 feet.*

150—COVER IN GREEN VELVET AND EMBROID-  
ERY

*h a h n*

*230*

ITALIAN (SECOND HALF OF XVI<sup>TH</sup> CENTURY)

BACKGROUND of old red velvet with strips and edging of galloon. Down the center a piece of embroidery in gold and color on a red background. In the center two circular medallions containing figures of a male and a female saint.

*Length, 8 feet 4 inches by 1 foot 8 inches.*

151—ECCLESIASTICAL MITRE

*50*

RUSSIAN (XVIII<sup>TH</sup> CENTURY)

*h a h n*

OF the domed shape used in the Greek Church, embroidered all over in silver and color in a floral design.

*Height, 9 inches.*





152—ECCLESIASTICAL MITRE

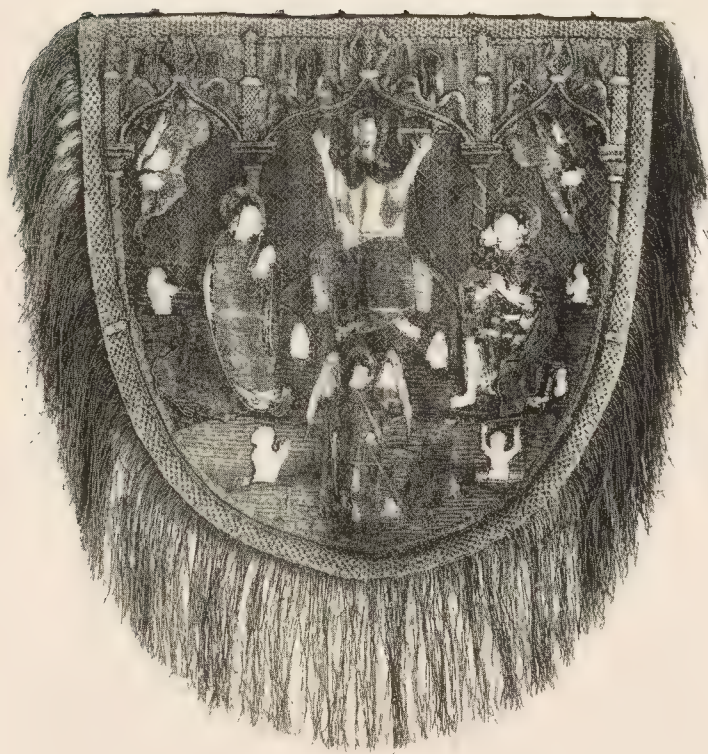
120<sup>c</sup>

RUSSIAN (XVIII<sup>TH</sup> CENTURY)

*H. F. Huber Leo.*

OF the domed shape used in the Greek Church, embroidered in silver on a crimson velvet ground with a design showing saints in niches. On the upper part conventionalized patterns; around the bottom an inscription. The top surmounted by an ornament in gilded metal.

*Height, 8 inches.*



### 153—COPE HOOD

ITALIAN (XV<sup>TH</sup> CENTURY)

5700

*L. F. Humber Geo.*

THE LAST JUDGMENT: At the top an arcade of three Gothic arches under which at either side is a trumpeting angel, and in the center Christ sitting in judgment with the Virgin kneeling in adoration on His right and Saint John on His left. In the foreground the Archangel summoning the dead, who rise on all sides. Embroidered in colored silk and gold on a linen ground. Edged with galloon and a deep gold fringe.

154—ECCLESIASTICAL BANNER

107 5<sup>66</sup> SPANISH (LATE XVI<sup>TH</sup> CENTURY)

*Helimann Leo.*

STRAIGHT top, and sides cut into two long triangular points below. Red velvet, embroidered in gold and color. In the upper part an elaborate cartouche showing two cherubim holding a chalice with the sacred wafer. Tassels on the points and at the ends of the supporting rod.

*Size: 72 inches by 36 inches.*







155—ECCLESIASTICAL BANNER

SPANISH (LATE XVI<sup>TH</sup> CENTURY)

1120<sup>50</sup>

*See banner No.*

STRAIGHT top and sides cut into two long triangular points below. Red velvet embroidered in gold and color. In the upper part an elaborate cartouche showing St. Michael. Tassels on the points and at the ends of the supporting rod.

Silk velvet.

*Size: 79 inches by 33 inches.*

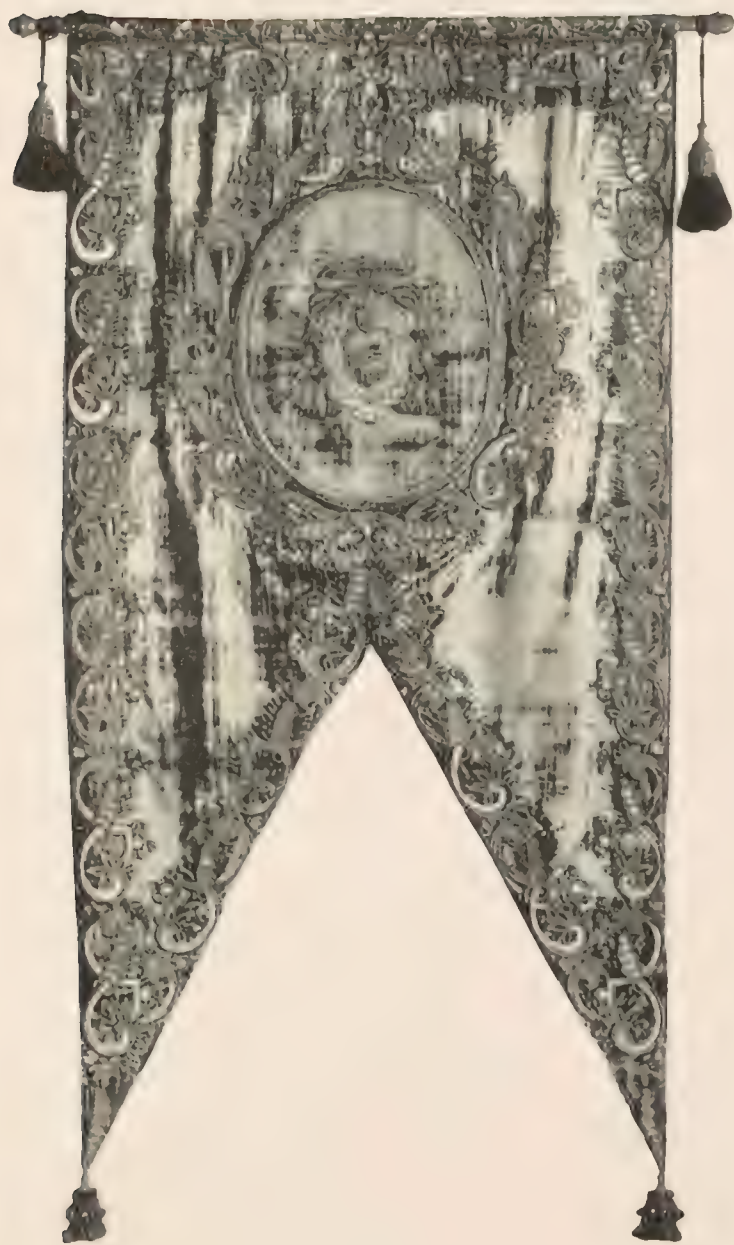
156—ECCLESIASTICAL BANNER

SPANISH (XVIII<sup>TH</sup> CENTURY)

530

*Mortimer L. Schuyler*  
STRAIGHT top and sides cut into two long triangular points below. Red velvet, much worn, embroidered in gold. In the upper part a cartouche worked with the coat-of-arms of a cardinal. Tassels on the points and at the ends of the supporting rod.

*Size: 80 inches by 40 inches.*







157—ECCLESIASTICAL BANNER

3000 <sup>12</sup> SPANISH (ABOUT 1700)

Mortimer L. Schiff

STRAIGHT top and sides cut into two long triangular points below. Blue-green velvet, embroidered in silver. In the upper part a small cartouche set in an elaborate border, and surmounted by a crown worked on red velvet, and supported by two flying cherubim. Two smaller cartouches on the points showing ecclesiastical devices. Tassels on the points and at the ends of the supporting rod.

*Size: 92 inches by 43 inches.*

158—ECCLESIASTICAL BANNER

SPANISH (ABOUT 1700)

950<sup>cc</sup>

Mortimer L. Schiff

STRAIGHT top and sides cut into two long triangular points below. Green velvet, embroidered in silver. In the upper part a cartouche of blue velvet worked with the coat-of-arms of a cardinal. Tassels on the points and at the ends of the supporting rod.

*Size: 81 inches by 41 inches.*







159—ALTAR FRONTAL

ITALIAN (MIDDLE OF XVI<sup>TH</sup> CENTURY)

1150<sup>cc</sup>

Ab. F. Schuberker

DARK red velvet embroidered in gold and colors. Four panels divided by columns. Each panel consists of an oval surrounded by strap-work. First oval, the Virgin holding the Christ Child; second oval, martyrdom of St. Sebastian; third oval, the Virgin enthroned surrounded by saints and angels; fourth oval, St. Roch with an angel. Border of a running floral design.

*Length, 5 feet 3 inches; width, 2 feet.*

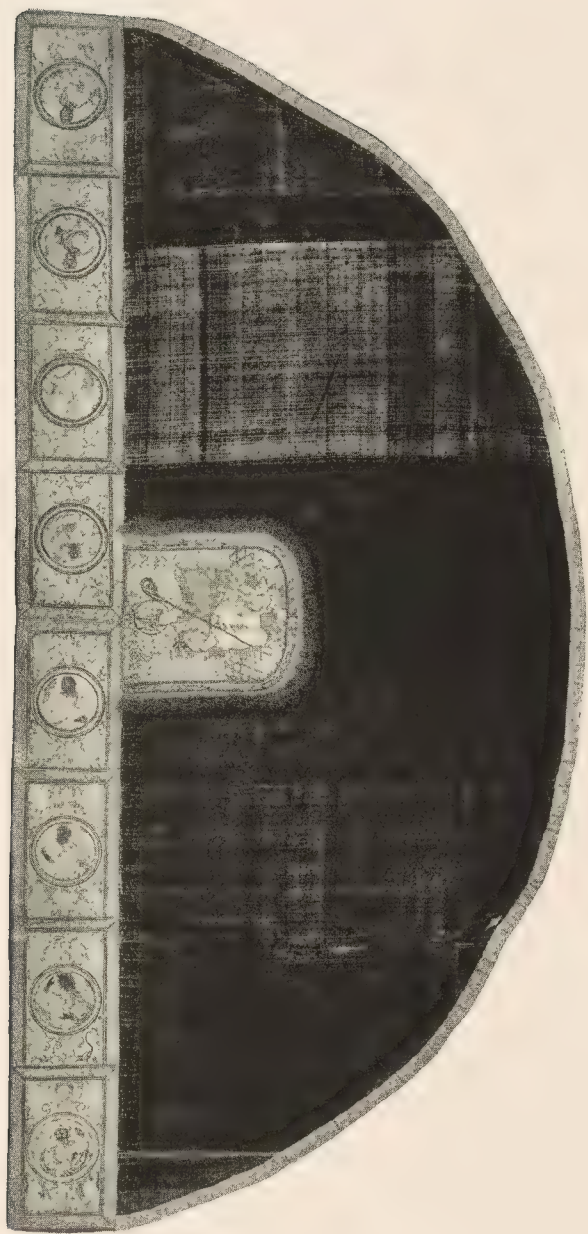
160—VELVET COPE

ITALIAN (XVI<sup>TH</sup> CENTURY)

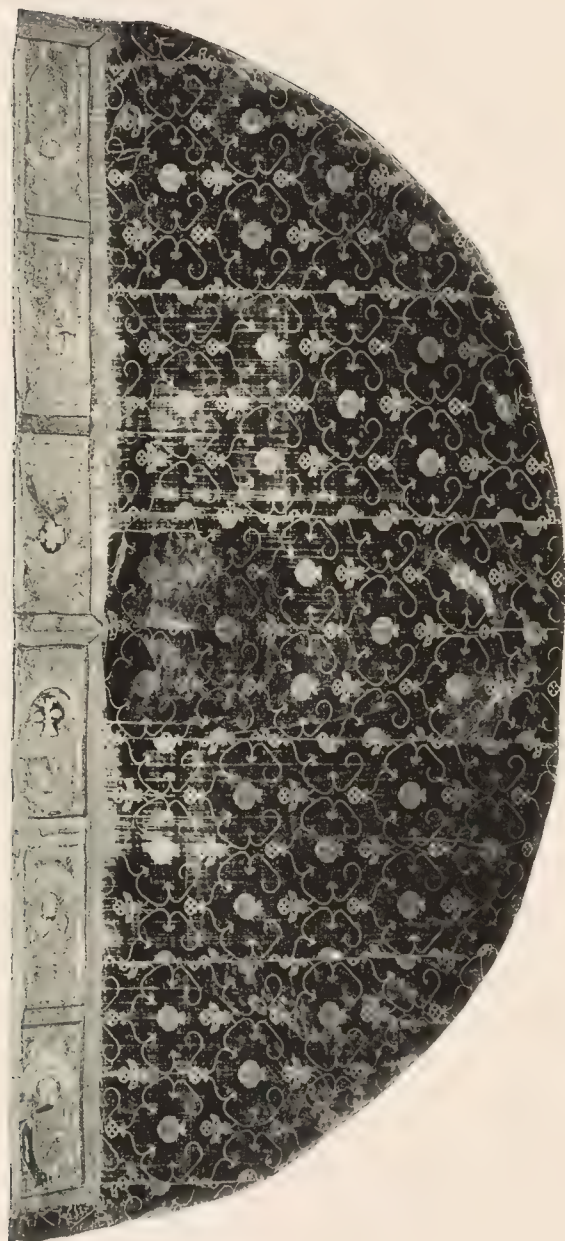
1307<sup>90</sup> *St. Hubert Co*

PLAIN red velvet, with orphreys and hood embroidered in gold and colors. The orphreys are divided into eight panels containing Renaissance ornament, each surrounded by a band of galloon. In the center of each panel a circular medallion containing the half-length figure of an apostle. The hood shows a mitred bishop sitting enthroned against a gold background. The hood is edged with galloon and gold fringe. The bottom of the cope is bound with galloon.

*Length, 9 feet 6 inches; depth, 4 feet 6 inches.*







161—VELVET COPE

ITALIAN (XV<sup>TH</sup> CENTURY)

*1000 cc* *W. G. Helehan*  
GREEN velvet, brocaded in a fine pattern derived from the form of the pomegranate. The orphreys, embroidered in gold and colors, are divided into six rectangular panels, each of which originally contained the figure of a saint standing in a simple early Renaissance niche with a round arched top.

*Length, 9 feet 8 inches; breadth, 4 feet 5 inches.*

162—VELVET BROCADE

307 ITALIAN: VENICE (XV<sup>TH</sup> CENTURY) Dr. Lenoir

ONE section of a great climbing pattern, based on the pomegranate and the pink. Alternating concave and convex bands covered at their intersections by a large pomegranate device above and two similar devices, reduced in size, below. Pattern in red velvet on a gold brocade ground. Edged with galloon.

*Size: 38 inches by 23 inches.*







163—TABLE COVER

25-6 ITALIAN (XVIII<sup>TH</sup> CENTURY)

*Handwritten signature or initials*

CRIMSON velvet embroidered all over with a foliated pattern in gold, showing conventionalized lilies, roses and other flowers. Edged with galloon and deep gold fringe.

*Length, 72 inches; width, 48 inches.*

164—EMBROIDERY

Mortimer L. Schiff

ITALIAN (XVII<sup>TH</sup> CENTURY)

500<sup>cc</sup>

Similar to preceding.

*Size: Length, 69 inches; width, 35 inches.*

165—COVER IN VELVET BROCADE

S. Benvenuti

ITALIAN: VENETIAN (XV<sup>TH</sup> CENTURY)

1325<sup>cc</sup>

THREE strips of a great climbing pattern based on the pomegranate, in red velvet against a gold background. The whole edged with galloon.

*Size: Length, 9 feet 8 inches; width, 5 feet 5 inches.*

166—HANGING

J. J. Lenox

(COMPOSED OF XVII<sup>TH</sup> CENTURY ITALIAN MATERIALS)

150<sup>cc</sup>

A STRIP of red velvet ornamented with an applied cartouche, between two strips of large figured green damask. Separated by galloon.

*Length, 8 feet 5 inches; breadth, 6 feet 10 inches.*







167—TWO VELVET HANGINGS

*S. Chair*

ITALIAN: GENOESE (XVII-XVIII<sup>TH</sup> CENTURY)

*750*

IN the center of each a large armorial cartouche surrounded by a deep border of baroque ornament. Yellow and blue, on red ground.

*Height, 7 feet 6 inches; width, 7 feet.*

168—FIVE HANGINGS

*H. F. Chamber*

COMPOSED each of three strips of crimson velvet separated by broad bands of galloon.

*3200*

*Length, 13 feet by 5 feet 6 inches.*

169—DEEP CRIMSON VELVET HANGINGS

ITALIAN (XVI<sup>TH</sup> CENTURY)

*1 2 3 4*

*77.5*

THE entire hangings of a room, 50 strips, each measuring 10 feet 2 inches long by 19 inches wide; 4 strips 5 feet 6 inches long by 19 inches wide.

*Total: 176 lineal yards 2 feet 4 inches.*

170—THREE PAIRS OF CURTAINS WITH LAMBREQUINS

*1 2 3 4*

*650*

(MADE OF XVI<sup>TH</sup> CENTURY ITALIAN MATERIALS)

OF the same crimson velvet as the wall hangings No. 169. Trimmed with galloon, and with cartouches and armorial bearings in appliqué on each lambrequin.

*Size of lambrequin: Height, 2 feet; length, 5 feet 6 inches.*

*Size of one curtain 10 feet, 7 inches by 4 feet 11 inches.*

## 171—PAIR OF PORTIÈRES WITH LAMBREQUIN

(MADE OF XVI<sup>TH</sup> CENTURY ITALIAN MATERIALS)

3578

CRIMSON velvet to match the wall hangings, No. 169.

Each portière is ornamented with a long embroidered strip down the center composed of two orphreys placed end to end, probably taken from a cope. The orphreys are ornamented with arabesques in appliqué and embroidery on a red ground, surrounding circular medallions containing half-length figures of saints in fine embroidery. The lambrequin is trimmed with portions of orphreys showing saints in full length alternating with medallions and arabesques similar to those on the curtains. In the middle a large cope hood of a slightly later period has been applied.

*Size of lambrequin: Height, 2 feet 2 inches; length, 9 feet 5 inches.*

*Size of one curtain: Height, 11 feet 4 inches; width, 6 feet 3 inches.*

*Cope hood: Height, 29 inches; width, 22 inches.*

## 172—PAIR OF PORTIÈRES WITH LAMBREQUIN

658

(MADE OF XVI<sup>TH</sup> CENTURY ITALIAN MATERIALS)

CRIMSON Genoese velvet, ornamented with galloon. In the center of each curtain and the lambrequin a cartouche or coat-of-arms in appliqué.

*Size of lambrequin: 7 feet by 2 feet.*

*Size of one curtain: 9 feet 2 inches by 6 feet 4 inches.*

173—THREE PAIRS OF PORTIÈRES

ITALIAN (XVI<sup>TH</sup> CENTURY)

*V. Benquet*

1875<sup>00</sup> MADE of old Genoese velvet, deep crimson in color, trimmed with bands of broad galloon and embroidered cartouches.

*Size of one portière: 9 feet 2 inches by 4 feet 10 inches.*

174—THREE PAIRS OF CURTAINS WITH LAMBREQUINS

*N. Leroux*

1775<sup>00</sup> (MADE OF XVII<sup>TH</sup> CENTURY VENETIAN DAMASK)

GREEN, woven in self color with a design of two cherubim, one on either side of a monstrance with the sacred wafer. Trimmed with modern galloon.

*Size of lambrequin: 5 feet by 1 foot 6 inches.*

*Size of one curtain: 9 feet 8 inches by 5 feet 5 inches.*

175—PAIR OF PORTIÈRES

*H. H. H. H.*

1775<sup>00</sup> GREEN damask, to match the preceding. In three strips, separated by galloon.

*Height of one portière: 8 feet 9 inches; width, 8 feet.*



176—THREE PAIRS OF CURTAINS WITH LAMBREQUINS

(MADE OF XVII<sup>TH</sup> CENTURY VENETIAN MATERIALS)

*N. B. Thompson*

525<sup>00</sup>

CRIMSON damask, with a large foliated design. The same damask is used on the furniture for this room. The lambrequins trimmed with galloon and gold fringe.

*Size of each curtain: Height, 11 feet 8 inches; width, 3 feet 9 inches.*

*Size of lambrequin: Height, 2 feet; width, 5 feet.*

177—TWO PAIRS OF PORTIÈRES, WITH LAMBREQUINS

ITALIAN (XVI<sup>TH</sup> CENTURY)

*H. F. Huber Co.*

1450<sup>00</sup>

RED velvet ornamented with a bold and effective pattern in gold galloon. At the bottom deep gold fringe.

*Size of lambrequin: Height, 2 feet 1 inch; length, 9 feet 6 inches.*

*Size of single portière: Height, 11 feet 4 inches; width, 4 feet 8 inches.*

178—HANGING

(MADE OF XVII<sup>TH</sup> CENTURY VENETIAN DAMASK)

*Miss C. L. L. L.*

200<sup>00</sup>

THREE strips of crimson damask woven in a bold floral pattern. Trimmed with galloon.

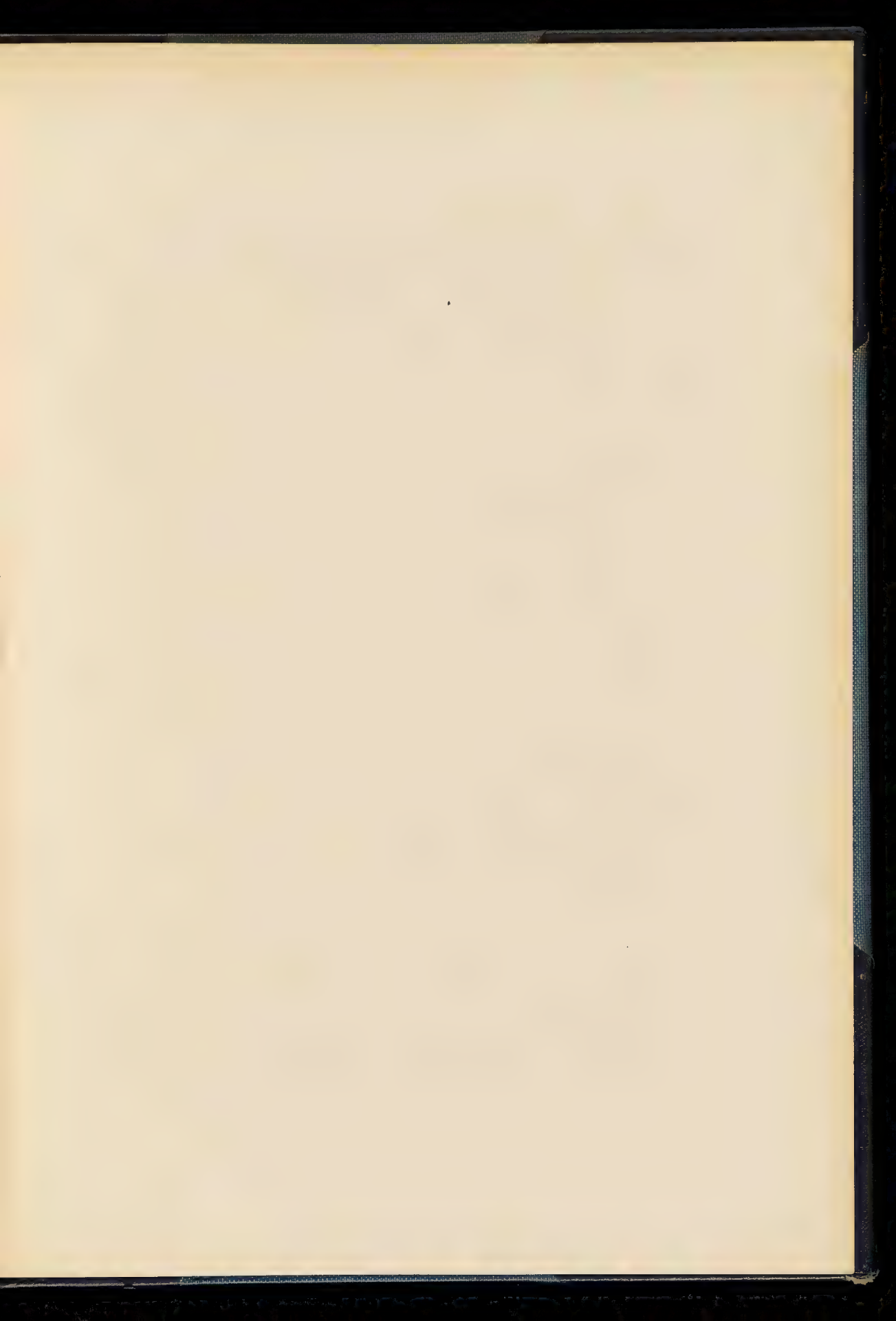
*Size: 7 feet 5 inches by 8 feet.*

AMERICAN ART ASSOCIATION,

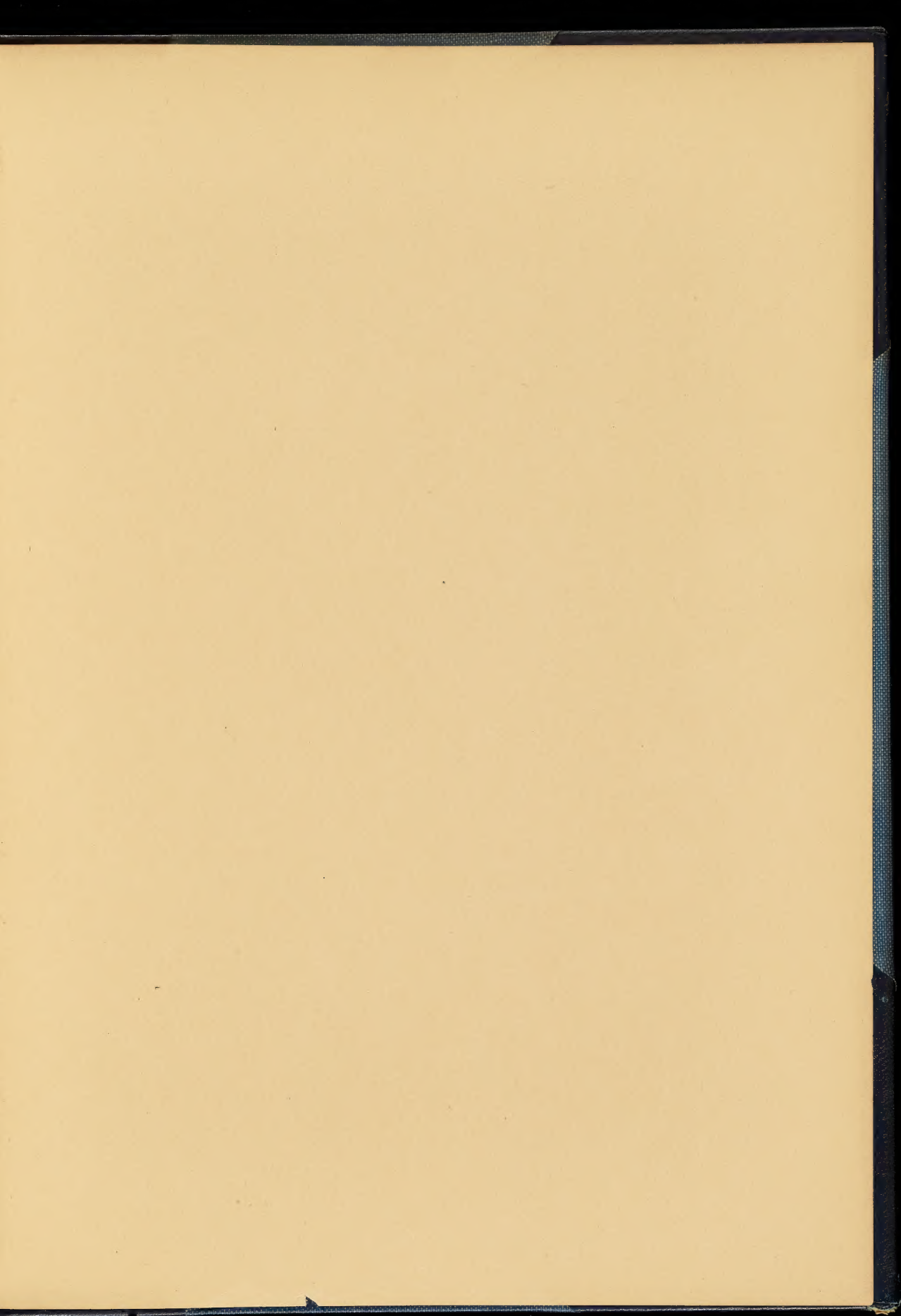
MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.



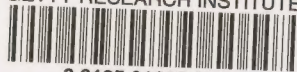








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